

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe*.

SUBSCRIPTION, FREE BY POST, 30s. PER ANNUM,

Payable in advance by Cash or Post-Office Order to DUNCAN DAVIDSON & CO., 244, Regent Street, London, W

VOL. 49—No. 10.

SATURDAY, MARCH 11, 1871.

Price { 4d. Unstamped.  
5d. Stamped.

**CRYSTAL PALACE.—THIS DAY (SATURDAY)**  
CONCERT (3.0 p.m.) and AFTERNOON PROMENADE.—Madame Cora de Wilherst, Mdle. Madigan. Solo violin, Herr Joachim. Conductor, Mr. MANN. Haydn's symphony, E flat; Hungarian violin concerto; overtures, "La Gazza Ladra," and Schubert's in D.  
Admission, half a crown; or by guinea season tickets. Transferable stalls for the remaining seven concerts, 15s. Stalls for this concert, 2s. 6d.

**THE ITALIAN OPERA BUFFA COMPANY**  
(LIMITED),

**THEATRE ROYAL, LYCEUM.**

**SATURDAY, MARCH 11,**

ROSSINI'S OPERA,

**"CENERENTOLA."**

(First time).

Clorinda .. ..	Mdile. BRUSA.	Don Magnifico ..	Signor BORELLA.
Tisbe .. ..	Mdile. MONARI.	Don Ramiro ..	Signor FABBRI.
Dandini .. ..	Signor ROCCO.	Aldoro .. ..	Signor FALLAR.

and

Cenerentola .. .. . Mdile. VERALLI.

Conductor—SIGNOR TITO MATTEI.

**MONDAY, MARCH 13,**

**"ALI BABA."**

Last performance this Season.

IN REHEARSAL.

PETRELLA'S OPERA, "LE PRECAUZIONI," AND  
MOZART'S OPERA, "COSI' FAN TUTTE."

Doors open at Half-past Seven. Commence at Eight o'clock.

Boxes and Stalls to be had at all the principal Libraries and Music Warehouses, and at the Box-office at the Theatre Royal, Lyceum, under the Direction of Mr. Nugent. Open daily from Ten till Five.

**SCHUBERT SOCIETY, BERTHOVEN ROOMS, 27, HARLEY STREET, W.** President—Mr. BENEDICT. Director—Herr SCHUBERTH. Fifth Season, 1871. The 30th, 31st, and 32nd Concert of this Society, since its foundation, will take place on the following dates:—WEDNESDAY, 5th April; WEDNESDAY, 17th May; WEDNESDAY, 28th June. Annual Subscription, Two Guineas (Reserved Seat), and One Guinea (Unreserved). The Card of Membership admits to all Concerts, Solreos, and Meetings of the Society and Branches.—"The excellent concerts of the Schubert Society afford opportunities to young rising artists to appear in connection with professors of great reputation."—*Vide Press*. Prospectuses may be obtained of Messrs. DUNCAN DAVIDSON & CO., 244, Regent Street, W., and full particulars from H. G. HOPPER, Hon. Secretary, 27, Harley Street, W.

**MARCH 15.—THE ORATORIO CONCERTS, at St. JAMES'S HALL, at Eight o'clock.** Dr. F. HILLER's Cantata, "NALA AND DAMAYANTI" (first time in London); descriptive overture, "THE FALL OF JERUSALEM," by JOSEPH BARREY; HANDEL's Tenth Chandos Anthem, "LET GOD ARISE," "O SALUTARIS HOSTIA," and "DE PROFUNDIS," by Cu. GORDON. Miss Edith Wynne, Miss F. Chatfield, Miss Julia Elton, Mr. Cummings, and Mr. Santley. Conductors, Dr. F. HILLER, Mr. BARREY, and M. GORDON. Band and Chorus of 350. Stalls, 12s. 6d.; balcony and area (numbered and reserved), 5s.; balcony, 3s.; area, 2s.; admission, 1s.—at NOVELLO'S, 1, Berners Street, and 35, Poitly; the principal Music-sellers; and AUSTIN'S, St. James's Hall.

**MORNING BALLAD CONCERT, St. James's Hall.**—Mr. JOHN BOOSEY begs to announce, in answer to numerous applications, that he has arranged to give ONE MORNING CONCERT OF BALLAD MUSIC, at St. James's Hall, on Monday, 20th March, to commence at 2 o'clock. Artists—Madame Sherrington and Miss Edith Wynne, Miss Enriques and Madame Patey; Mr. Sims Reeves, Mr. Vernon Rigby, and Mr. Santley. Pianoforte—Chevalier Antoine de Kontaki. Conductor Mr. J. L. HARRIS. Stalls 6s.; family ticket (to admit four), 21s.; balcony 3s.; area 2s.; gallery and orchestra, 1s. Tickets to be had of Mr. AUSTIN, St. James's Hall; and BOOSEY & CO., Holles Street.

**ST. GEORGE'S HALL, REGENT STREET.**

**FOR the BENEFIT of the FRENCH REFUGEES'**  
BENEVOLENT FUND, and under the following distinguished Patronage—H.R.H. the COMTESS DE PARIS, H.R.H. the DUCHESS DE CHANTREY, H.R.H. the PRINCESS MARGUERITE OF ORLEANS, DOWAGER MARCHIONESS OF LOTHIAN, The Right Hon. the LORD MAYOR, ARCHBISHOP MANING, &c.

**WEDNESDAY EVENING next, MARCH 15,**  
(First time in England)

PROFESSOR GLOVER'S NEW CANTATA,

**"ST. PATRICK'S EVE."**

The introduction of Christianity into Ireland in the fifth century being the subject of this Cantata, the incidents are confined to the most remarkable event of that period—the visit of St. Patrick with a few Christian followers to the then classic region of Tara, the residence of the kings of Ireland—and the immediate conversion to Christianity of the people on that occasion.

With Band and Chorus of 150 Performers.

Principal Vocalists.

Mdile. LIEBHART. Mr. GEORGE PERREN.

Principal Vocalists in the Cantata.

King's Daughters, Ethnea and Fethlema.....	Mdile. LINA GLOVER.
King of Tara .. .. .	Madame LAURA BAXTER.
St. Patrick .. .. .	Mr. VERNON RIGBY.
	Herr CARL STEPAN.

Harps { (First Part).....Miss EMILIE GLOVER.

(Second Part).....Mr. FREDERICK CHATTERTON,

(Harps to the Belgian Court, &c.)

First Violin, Mr. VIOTTI COLLINS. Principal Violoncello, M. PAQUE.

Conductor .. .. . Mr. C. J. HARGITT.

Mr. FRED. ARCHER will preside at the Organ.

Stalls (Numbered), 6s. each; Reserved Seats, 4s.; Balcony, 2s.; Area, 2s.

Admission, One Shilling.

**"MY SWEETHEART WHEN A BOY."**

MR. ALFRED GORDON will sing WILFORD MORGAN'S popular ballad, "MY SWEETHEART WHEN A BOY," at Myddleton Hall, Islington, March 25th.

MISS MARIAN ROCK will play "PLAYFUL NAIDES," by EISOLDT, at Edge Terrace, Notting Hill Gate, on Thursday, March 16th.

MISS LOUISA ROCK will sing BENEDICT'S "ROCK ME TO SLEEP," at Edge Terrace, Notting Hill Gate, on Thursday, March 16th.

**MENDELSSOHN SCHOLARSHIP, founded in honour**  
of the memory of Felix Mendelssohn-Bartholdy, for the Education of Musical Students of both sexes.—A SCHOLARSHIP of the value of £70 per annum, subject to renewal is now VACANT. Candidates, between the ages of 14 and 24, being single, and natives of, or domiciled in, Great Britain or Ireland, should apply in writing (enclosing certificate of birth and testimonials) to the Secretary, address as below, on or before the 31st instant. In awarding the Scholarship, preference will be given to talent in Composition, specimens of which should accompany the applications.  
By Order, OTTO GOLDSCHMIDT, Hon. Sec.  
(Care of Messrs. Lamborn Cook & Co.)  
62, New Bond Street, London, W.  
March 1st, 1871

**MR. VAN PRAAG,**

GENERAL CONCERT AGENT, &c.

MR. VAN PRAAG begs respectfully to inform the Ladies and Gentlemen of the Musical Profession, that he has the honour to forward his annual circular, acquainting them that he still continues to undertake the management of Concerts, Matinees, Solreos, and that he also superintends Balls, engages Bands, Choruses, &c.

Mr. VAN PRAAG flatters himself after his many years' experience, and the ample satisfaction he has hitherto given to the Musical Profession and the Public in general, that he may again be favoured with their commands.

All communications addressed to Mr. VAN PRAAG, care of Messrs. DUNCAN DAVIDSON & Co., at 244, Regent Street, W., will be immediately attended to.

Quadrille Bands, for Large or Small Parties, supplied on the most reasonable terms.

On parle Français. Se habla Español. Si parla Italiano.  
Men spreekt Hollandsch. Man spricht Deutsch.

**"THE MESSAGE."**

**MR. VERNON RIGBY** will sing **BLUMENTHAL'S** popular Song, "THE MESSAGE," at Birmingham, This Day, Saturday, March 11

**"THE MARINER."**

**MR. SANTLEY** will sing **L. DIEHL'S** new Song, "THE MARINER," at Mrs. Roney's Concert, March 28.

**MY SWEETHEART WHEN A BOY.**

**MR. WILFORD MORGAN** will sing his popular Ballad, "MY SWEETHEART WHEN A BOY," at St. James's Hall, March 31.

**"MAY."**

**HENRY SMART'S** highly-admired Duettino, "MAY," will be sung in Mrs. John Macfarren's Pianoforte and Vocal Recital, at Guildford on Thursday, March 23, by **MISS ANNIE SINCLAIR** and **MISS MARION SEVERN**.

**MISS MARION SEVERN** will sing **HENRY SMART'S** celebrated Song, "THE LADY OF THE LEA," at Mrs. John Macfarren's Pianoforte and Vocal Recital at Guildford, on Thursday Evening March 23.

**REMOVAL.**

**MISS FANNY ARMYTAGE** begs to announce that she has Removed to 99, Clapham Road, S.W., where all communications respecting Concerts, Oratorios, and Lessons may be addressed.

**MR. FRANK ELMORE** begs to announce that he has Removed to 30, Colville Square, Notting Hill, W., where all letters respecting engagements for Oratorios, Concerts, and Lessons in Singing must be addressed.

**MR. CHARLES STANTON** (Tenor) is open to Engagements for Concerts, Oratorio, and Operetta.—10, Duke Street, Portland Place, W.

**ENGAGEMENT WANTED.—FOR A YOUNG VIOLIN PLAYER**, who shortly will arrive here from Prague. An engagement of some permanence is desired, as Orchestral Player. The same is also Soloist, and has been a pupil of the Conservatorium of Music in Prague, from which institution he possesses the best testimonials, and is highly recommended by the Director. For particulars, address "V. P.," Office of the *Musical World*.

**MR. OSCAR BERINGER.**

LATE PROFESSOR OF THE CONSERVATOIRE AT BERLIN,

**BEGS to announce his Return to England.** For Engagements for Concerts and Lessons, address to

**30, UPPER BERKELEY STREET,  
PORTMAN SQUARE, W.**

**ELOCUTION AND DRAMATIC ART.**

**MRS. DAUNCEY MASKELL**, of the London Academy of Music, prepares Ladies and Gentlemen for the Lyric Stage, also gives lessons in Elocution to Clergymen, Barristers, and Members of Parliament.—78, Camden Road Villas, N.W.

**PUPILS WANTED.**

**A YOUNG GENTLEMAN**, aged 16, son of a late Professor of Music, is desirous of obtaining Pupils for instruction in the earlier branches of Pianoforte playing. Terms, Fifteen to Twenty Shillings per Quarter. Apply to Mr. L., 20, Mecklenburgh Square, W.C.

**THE CARMARTHEN MARCH** (Quick Step) for the Pianoforte, composed by special desire of the Earl of Cadwor (to whom it is dedicated), for the County of Carmarthen, by **BRIMLEY RICHARDS**. 3s.; post free for 18 stamps.

**THE COURT WALTZES**, on Scotch and English Melodies, for the Pianoforte. By **FREDERICK GOSFRET**. Finely illustrated, 4s.; free by post for 24 stamps.

**NORAH, SWEET NORAH.** Sung with great éclat by **Millie Liebhart**. The immensely popular song, by the popular composer of "Her bright smile haunts me still," "Thy voice is near," "The Liquid Gem," &c.

**THE SNOW-DROP.** By the same composer. Free by post for 18 stamps.—London: Published only by **ROBERT COCKS & Co.**, New Burlington Street. Order of all Musicians.

**MUSICAL COPYRIGHTS OF MESSRS. CRAMER & CO.**

**MESSRS. PUTTICK & SIMPSON** will **SELL** by AUCTION, at their House, 47, Leicester Square, W.C., on MONDAY, March 27, and several Following Days (Sundays excepted), the Entire, Extensive, and important STOCK of **MUSICAL COPYRIGHTS** and **ENGRAVED PLATES** of Messrs. **CRAMER & CO.**, Publishers, of 201, Regent Street, comprising the well-known and popular Operas of **Balfe**, **Barnet**, **Benedict**, **Macfarren**, **Wallace**, and others; the complete series of **Classical Works** of **Beethoven** and **Mozart**, edited by **Moscheles** and **Lindsay Slope**—a large assortment of **Modern Popular Songs** and **Pianoforte Music**, by the most eminent writers of the day. Catalogues are in the press.

**"REVIVALS,"**

EDITED BY

**J. W. DAVISON.**

"Revivals" will consist of Pieces hitherto only existing in manuscript, or which have been out of print. Selected from the works of Eminent Masters.

**No. 1.**

**GRAND FANTASIA**, in E and A minor and

major ... .. 6 0

This Fantasia was first played in Public by **MADAME ARABELLA GODDARD**, at her Pianoforte Recital in St. James's Hall, June 17th, 1869.

**No. 2.**

**DRAMATIC FANTASIA**, in C major ... 6 0

Played for the First Time in Public, at the Monday Popular Concerts, by **MADAME ARABELLA GODDARD**.

**No. 3.**

**SONATA**, in C major ... .. 5 0

**No. 4.**

**SONATA**, in E flat major ... .. 5 0

**No. 5.**

**SONATA**, in E minor ... .. 5 0

COMPOSED BY

**WILHELM FRIEDEMANN BACH.**

LONDON: **DUNCAN DAVISON & CO.**, 244, REGENT STREET, W.

As played by the Italian Opera Buffa Company at the Theatre Royal Lyceum.

**UN ANNO ED UN GIORNO.**

OPERA.

COMPOSTA DA

**JULES BENEDICT.**

1. DUETTO (Soprano and Mezzo-Soprano), "Vieni o caro tua son io" ..... 3s.
2. CAVATINA (Mezzo-Soprano), "Oh che rabbia che despetto" ..... 3s.
3. ARIA (Baritone), "Al campo della gloria" ..... 3s.
4. DUETTO (Soprano and Baritone), "Ciel che mal reggio" ..... 4s.
5. DUETTO (Soprano and Mezzo-Soprano), "Infelice, Poverino" ..... 3s.
6. ROMANZA (Mezzo-Soprano), "Pastorello pien d'amore" ..... 3s.
7. ARIA (Soprano), "Che più dirvi io non saprei" ..... 4s.

The Libretto of the above Operetta, with Italian and English words, is, London: **DUNCAN DAVISON & Co.**, 244, Regent Street, W.

**"BELSIZE GALOP,"**

DEDICATED TO HER GRACE THE DUCHESS OF ABERCORN.

By **EDOUARD SCHUBERTH.**

Price 4s.

LONDON: **DUNCAN DAVISON & Co.**, 244, Regent Street, W.

Just Published,

**WAITING.**

SONG.

Words by **CLEMENT W. SCOTT, Esq.**Music by **ELIZABETH PEROWNE.**

Price 3s.

LONDON: **DUNCAN DAVISON & Co.**, 244, Regent Street, W.

**"PLEIN DE DOUTE,"**

SONATA FOR PIANOFORTE SOLO.

Adagio maestoso, Allegro con brio, Romanza, Intermezzo, Scherzo and Trio,

Rondo brillante. Composed and Dedicated by permission to

**MADAME ARABELLA GODDARD,**

By **BERNARD FAREBROTHER,**

LONDON: **LAMBORN COCK & Co.**, 63, New Bond Street.

**BRIGHTON CONCERT AGENTS,**

**PIANOFORTE AND MUSICSELLERS.**

**LYON & HALL,**

**WARWICK MANSION.**

## A HISTORY OF OPERA.

By C. SCHULZE.\*

(Continued from page 124.)

Dancing, too, was thus, at an early period, the willing attendant of Opera. Rinuccini invented, especially during his stay in Paris, several beautiful dances, which, according to the custom of the period, were combined with vocal canzonets. The rhythm was marked by long-sustained, deep instrumental tones. It was not till later that the art rose to allegorical dances and ballet.

As a matter of course, orchestral music could not, in the first half of the 17th century, either satisfy artistic requirements, nor could the mind be really and profoundly moved by the singing. There was a want of musical contrasts, produced by the conscious employment of consonances and dissonances, and by free combinations of tones, not restricted by stiff rules. Peri and Caccini despised, it is true, counterpoint, but they had not reached such a height in art as to be able to come forward as reformers. Another master completed the schism in the old traditional harmonic chord system. This was Claudius Monteverde, born in 1568, at Cremona, and a pupil of Ingagneri. In two of his madrigals, which appeared in 1598, he introduced, in order to express deep passion, free dissonances, an innovation which occasioned a great sensation and a paper war. *Orpheus*, composed by him in 1607 for Mantua, far surpassed Peri's music. The declaimed portion was more energetic and more passionate than any before then; there were even cantilena-like passages in the music, and they must be regarded as the beginning of the subsequent sharply-defined difference between the recitative and the air. The bass, as an accompanying part was more mobile, and took a share in the expression of the vocal part. The orchestra, which was strengthened, had more to do; took the interludes, and attempted, by different kinds of tone-colouring, to characterize the dramatic situation. Monteverde's *Ariadne*, the words of which were written by Rinucci, was produced in 1608, and created as great a sensation as his former work. The monologue, delivered by the heroine of the piece, when she has been deserted by Theseus, made an extraordinary impression on the public, and was long afterwards regarded as a musical masterpiece. Monteverde's fame now spread all over Italy. In 1613, he received an invitation to go to Venice as conductor. In this capacity, he continued to exercise a great influence upon the development of secular music, especially of the musical drama, though that influence did not penetrate very far, till after 1640, when regular operatic performances were given in Venice, particularly under the direction of his pupil, Cavalli, who developed still further the aria, and organized the orchestra.

Monteverde's operas made the round of all the theatres of Italy, predominating, more especially, at the theatre in Venice, a town which gave such performances the preference over any others. From 1637 to 1700, 357 operas, by some 40 composers, were produced at seven different theatres there. After Monteverde's death, in 1643, more and more adherents were gained over to the opinion that a number of harmonies, simply following each other, just like colours placed side by side in painting, could not touch our inward feelings or our mind, but that it was the drawing, i.e., the melody, alone which moved, excited, stirred, and charmed us, that it was melody which breathed life into the words of the poet. We may here name, as the representatives of melodic style, Cesti, Viadana, and Carissimi. Viadana applied these principles to the sacred concertos, which he invented, and his efforts, and more particularly Carissimi's, could not fail to affect opera also. Carissimi, who had been a chapelmaster in Rome since 1649, and up to 1680 marked an epoch in musical matters, never, it is true, wrote an opera, but carried the recitative and the melody of the drama into the chamber-cantata, as it was called, and thus facilitated extremely the further development of the musical form. Up to now, polyphonic choral song had exercised exclusive sway in church music. In the chamber-cantata, solos and chorus relieved each other *concertante*, and, in this way, were especially conducive to the further development of oratorio. This composer rendered, indirectly, great services to opera, by his efforts to introduce more delicate accentuation

in the declamation; a more rhythmical song-like construction of the cantilene, as air and duet, by canonic treatment of solo-parts for several voices, and by the harmonic sub-basis of the recitative in which, by means of modulation, the effect of the verbal expression is increased, and by means of greater mobility in the heavy basses.

This cantata style was without more ado at once introduced into the singing-drama by Carissimi's pupils, of whom I will mention only Buononcini, Bassani, Legrenzi, and the elder Scarlatti. It was more particularly Alexander Scarlatti (born, 1650; died, 1725), subsequently upper-chapelmaster in Naples, and founder of the Neapolitan school, which far surpassed the Venetian school, who continued, with credit, his master's work. It was, through him, the glory of the flourishing days of Italian music, through him, who wrote hundreds of masses, cantatas, and oratorios, besides one hundred and nine operas alone; who declared Hasse to be the greatest master of harmony in Italy; and Jomelli the greatest composer of church-music of his day—it was through him that vocal music gained that soft, noble character for which this entire period was distinguished. Recitative, to which he lent still greater effect by an *obligato* instrumental accompaniment, attained, under him, a perfection previously unknown. With regard to the aria-form, he introduced the innovation of repeating it, though this innovation is found, also, simultaneously in the works of German composers, Steffani, for instance. Scarlatti's operas, of which the most important one is said to be *La Principessa fidele*, held sway all over Italy, and gained many admirers in Germany, also, especially at Vienna and Munich. It may safely be asserted that the influence of his school is perceptible even at present in Italian musical style.

Before proceeding further in the development of opera, it may not be out of place to cast a glance on the first spread of this new form of art. Even when scarcely born, it began its wanderings through the world. In Rome, the pastoral, *L'Amico ed el Corpo* (Soul and Body), by Cavaliere, was produced as early as 1600, and, in the carnival of the year 1606, the Romans saw, on a Thespian car, which visited all the largest open squares in the Eternal City, five singers and five performers representing a musical drama by Quagliata, for the public amusement. Bologna was one of the first cities in Italy where melodrama settled, for Rinuccini's *Euridice* was performed there in 1601. In Venice, opera was introduced by Monteverde with Manelli's *Andromeda*, in private houses, in the palaces of the Doges, and, afterwards, in the theatre. All other large towns of Italy followed with amazing rapidity. Opera then traversed the Alps. In the year 1645, Mazarin sent for Italian operatic singers, men and women, to Paris, and the first opera given there was *La Juita Pazzo*, performed in the presence of Louis XIV. This was followed, in 1647, by Peri's *Orfeo ed Euridice*, got up with extraordinary magnificence. In the year 1669, Perrin obtained the exclusive Royal privilege of composing for the French opera. This was the reason why Cambert, the composer, who felt affronted at it, left his country for England, importing thither the French musical drama.

Italian music, however, very soon supplanted French music again, but it could not obtain a firm footing in London. The best Italian operatic company, and the most energetic managers were sent for; the nobility gave thousands upon thousands; Handel industriously set one Italian book after another, and yet opera suffered shipwreck. One reason was that the Italian language clashed with the taste of the proud and prudish islanders, but a still more important one was that the rapid, offensive, books, and the acrobat-like tricks of the Italian *bravura* style, could warm no English heart. All the operas produced in London vanished as quickly as they came. It must, therefore, strike us as astonishing, that even down to the present day, that is to say, after a lapse of more than 140 years, one English opera has kept its ground, having, when first produced, been played sixty-three successive nights. I allude to *The Beggars' Opera*, by Gay. This work took like wildfire, always filling the house and the treasury, so as to give rise to the joke on the manager, Rich, and the composer, Gay; "*The Beggars' Opera* made Gay rich, and Rich gay."

The book of this patch-work affair is thoroughly immoral,

\* From the Berlin Echo.



frivolous, and impudent; the music consists of well-known melodies, treated in the form of popular songs; the whole is really not an opera, but a play interspersed with vocal music.

The secret of its success at this epoch is to be found in the delight of the public at the evident satire directed against the prime minister, Walpole, and the Court, and in the palpable contrast between the realistic roughness, nay coarseness, and pretended propriety, arrogant, self-sufficient Pharaonic virtue, and despicable amorous toying depicted in the piece. This realism is probably the reason why *The Beggars' Opera* attracts an audience in England even at the present day. Among us, too, there is a public which feasts both ear and eye on the poison of French stage productions.

(To be continued.)

#### SACRED HARMONIC SOCIETY.

The Sacred Harmonic Society, though it has produced nothing absolutely new this year, *Elijah* and *Samson* having followed the customary annual performances of the *Messiah*, gave, at its most recent concert (on Friday night), a work which, while still no novelty, is seldom brought forward than it deserves to be. To this society, and to the Birmingham Festival, both under the vigilant direction of Sir Michael Costa, we owe in a large measure the continually growing popularity of Mendelssohn's first oratorio, *St. Paul*, which, if not exactly an *Elijah*, was a legitimate precursor of *Elijah*, and a fair promise of the great achievement destined to crown with undying glory the splendid career of its composer—Beethoven's worthiest successor. There are some musicians and well-instructed amateurs who insist upon preferring *St. Paul* to *Elijah*; and their argument would seem to be built upon the fact that *St. Paul* contains more elaborate writing in the way of fugue and other contrapuntal forms. But in this argument a more important fact is clearly overlooked. The art of concealing art is exemplified by *Elijah* in the highest degree of perfection; and the mastery obtained over fugue, of which *St. Paul* comprises so many striking instances, being further and further matured as the conception and composition of *Elijah* were going on, enabled Mendelssohn at last to express himself with an ease which, but for such additional practice and experience, would have been impossible. Not long after *St. Paul* had been finished, and performed with a result fresh in the memory of those present at the Lower Rhine Festival, held in May, 1836, at Dusseldorf, *St. Peter* was contemplated; and no sooner was the idea of *St. Peter* abandoned, for reasons to be gathered from Mendelssohn's correspondence with Pastor Schubring (his co-labourer in *St. Paul*), even by those who, out of his immediate circle, had never heard them stated by Mendelssohn, than *Elijah* suggested itself to the great musician's ever active mind, and was the constant subject of his thoughts, amid all his multifarious and fatiguing pursuits. Ten years separate the two; and ten years, we need scarcely insist, must have counted for a great deal in the life of such a man—more especially when it is remembered that, notwithstanding the quantity of earnestly wrought-out music he has left, and the many, in their way unequalled, masterpieces he produced, the life of which we speak was encompassed within the period of four decades. Nothing chagrined Mendelssohn more deeply than to be told by anybody whose opinion he valued that his *St. Paul* was placed above his *Elijah*; and, as any one thoroughly acquainted with the two oratorios must be well convinced, this is by no means a case of *Paradise Lost* and *Paradise Regained*; for when Mendelssohn brought out *Elijah* at the Birmingham Festival, in 1846, his creative power was at its zenith, and his command of all the resources of his art supreme. True, he died about a year later, but that does not touch the question. Mozart died still younger than Mendelssohn; and the year of Mozart's death saw *Die Zauberflöte*, which perhaps involves more of spontaneous melody than any other of his operas, and which Beethoven persisted in esteeming the dramatic masterpiece of the true German school—not to speak of *La Clemenza di Tito*, and a number of other works, instrumental and vocal, together with so much of the incomparable *Requiem* as curious and fine-spun modern criticism will allow to have come from Mozart's pen. The question between the comparative merits of *St. Paul* and *Elijah* has, however, been already discussed; and we pass from it to a brief

account of what was on the whole a very admirable performance of the first-mentioned oratorio, before a densely thronged audience in Exeter Hall.

That the great sensations of the evening were produced by the choruses need hardly be stated. Among them, those noble pieces of grand and elaborate writing, "Lord! Thou alone art God," and "The nations are now the Lord's," which respectively begin, the thoroughly Handelian chorus, "Oh! great is the depth of the riches," and "Bless thou the Lord, O my soul," which respectively terminate the first and second parts of the oratorio, stood prominently conspicuous; and nothing was lost, but rather something gained, in clearness by the fugal movements belonging to each being taken by Sir Michael Costa somewhat slower than "tradition" warrants. In the chorus at the opening of Part II., ending with a fugue in which two themes, first given separately, are afterwards worked in combination, the innovation was a manifest advantage. In other places we should have preferred a little acceleration of the time. *St. Paul*, although four choruses, three chorals, and other pieces were omitted from the score after its first public performance, is still somewhat long; but to shorten it anywhere else is now out of the question. We doubt whether the composer himself could have found it in his heart, under any circumstances, to cut out another single bar.

Perhaps the finest display of the evening on the part of the Sacred Harmonic Society vocalists was the majestic chorus, "Arise, rise up! arise! shine!" which immediately follows the miraculous conversion of Saul, and with which Mendelssohn himself, as may be seen in one of his letters to Schubring, seems, difficult as he was, to have been more than satisfied. The execution of this was absolutely perfect. The so-to-speak "dramatic choruses," including the emphatic "Stone him to death," perhaps the most forcible, graphic, and stirring of them all, with the single exception of "This is Jehovah's temple," which seems never destined to pass without a word or so of protest, were given as the composer himself might have wished to hear them given. The impressive chorals, of which, following the example of John Sebastian Bach, in his *Passions-Musik*, Mendelssohn makes almost as much account as though *St. Paul*, like *Matthew* and *John*, were intended not so much for a sacred lyric drama as for part of an act of worship, were almost uniformly well rendered, the only one in any way open to criticism being the most elaborately treated of all—"Oh, Thou the true and only light!"—where, besides the interesting and discursive orchestral interludes, we have both full chorus and quartet of "principals." One of the most learned and elaborately constructed choruses in the oratorio, "But our God abideth in Heaven" ("alla capella")—with which a grave and stately choral, "We all believe in God on high," is mixed up in much the same ingenious way as "Sleepers, wake!" in the overture, and "Ein feste Burg ist unser Gott," in the so-recently unearthed *Reformation Symphony*—was also among the satisfactory performances of the evening. This admirable piece of choral writing used long to be passed unnoticed, but as our audiences grow familiar with *St. Paul* they become more and more conscious that it ranks high among the masterpieces of an oratorio abounding in such masterpieces. To conclude:—the four melodious choruses, "Happy and blest are they," "How lovely are the messengers that preach the Gospel of Peace," "O be gracious! ye Immortals!" and "See what love the Father has bestowed on us" (with its wonderfully characteristic "staccato" accompaniment), were fairly irreproachable. In short, the execution of the choral portions of Mendelssohn's first oratorio was in most respects highly creditable to the Sacred Harmonic Society, which has done more than any other institution to make us intimately acquainted with the highest class of choral music.

The principal solo singers were Madame Lemmens-Sherrington (soprano), Madame Patey (contralto), Mr. Vernon Rigby (tenor), and Mr. Santley (bass), all of whom did their very best. Madame Sherrington was much applauded in the seraphic air, "Jerusalem! Jerusalem!"; Madame Patey was compelled to repeat the melodious *arioso*, "But the Lord is mindful of His own," although she sang it much too slowly; and a like tax was imposed upon Mr. Rigby, in the *cavatina* assigned to Barnabas—"Be thou faithful unto death," the violoncello *obbligato* accompaniment to which was extremely well played by Mr. Edward Howell. Mr. Santley, admirable throughout, was (not to go

into detail) just as happy in the stormy oburgation of the persecuting Saul, "Consume them all, Lord Sabaoth," as in the pathetic appeal of the contrite Paul, "O God! have mercy upon me," thus showing himself (not for the first time) equally a master of the *bravura* and the expressive styles of singing. When we add that Mr. Santley's Paul is equal to his Elijah, we have awarded as high praise as could possibly be awarded.

The orchestra, with M. Sainton in the place he has so long and honourably held, as leading violin, under his respected chief, Sir Michael Costa, was almost throughout irreproachable. The magnificent overture, in which the theme of the Lutheran choral, "Sleepers, wake," now, thanks to Mendelssohn's use of it, nearly as well known in England as in Germany, acts so conspicuous a part, was played with extraordinary vigour and precision, the ingeniously constructed fugued *allegro*, in the midst of which the choral appears so unexpectedly and with such simple and yet imposing grandeur, being a fitting climax; and, indeed, excepting an occasional over-loudness in the brass instruments, hardly a fault could be found. Why the brass should invariably play double *forte*, when the indication in the score is merely single *forte*, we are unable to understand. This was especially noticeable in the interludes between the divisional sentences of the superb choral, "Sleepers, wake"—otherwise all that could be desired.

The next oratorio is to be Haydn's *Seasons* (March 21)—a secular work, but none the less welcome on that account.

#### T. W. ROBERTSON.

Once and again we have found occasion to say that the moment succeeding the death of an author is ill-chosen for appraising his influence or passing in review his productions. Few who have arrived at that period in life when the judgment is ripened and the critical faculties are fully developed, can divest their minds of the restraining and modifying influences which the sense of recent death is calculated to awaken. A man has paid the last of the many taxes fate demands during his progress. He "Home has gone and taken his wages." For good or ill the account is closed. The voice will never more provoke to laughter or rouse to indignation. He must be more or less than human over whom such thoughts exercise no influence. The feelings of pity aroused by the death of a stranger are, of course, intensified when the man who dies is an associate or a friend, when it can be said, "but yesterday he was here among us." As the time, however, after an author's death is that in which the public curiosity is most whetted concerning him, it is a time when the critic is bound to grapple with difficulties and furnish the most impartial estimate within his reach. All considerations join to render difficult the task of speaking of the works of Mr. Robertson. His death had every attendant circumstance of sorrowful and calamitous aggravation; his loss comes sensibly before both heart and brain, and his place remains yet, and is likely to remain, unfilled. In attempting, however, to see what has been the character of the work, and what the influence of the dead dramatist, we shall endeavour to speak with as much impartiality as possible. Following the delight with which the advent of a new dramatist was hailed, and the enthusiasm which raised the popular favourite to a dizzy pinnacle it was impossible long to occupy, came a reaction. After giving him too much credit it has become the fashion, in certain circles, to do him of late less than justice. Recent criticism upon Mr. Robertson has attained the climax of injustice and unfairness, and while pointing out with skillful and trained severity the faults of his style and method, has been absolutely mute about the high qualities by which those defects were more than redeemed. To Mr. Robertson must be assigned the commencement of a new epoch in English comedy: the commencement of a new school of composition. Now this school may be good or bad in itself; the man by whom it is founded cannot be in all respects a small man. Small men do not found schools of any kind. The fact that a man can exercise leading influence over a large number of other men, saves him from the charge of intellectual obscurity. Mr. Robertson has not only obtained a large circle of imitators, he has obtained, in a certain not very ambitious form of composition, the climax of success and popularity. The great merit of Mr. Robertson is that he has perceived and represented with admirable truth the real and the true in an age of shams, and has shown the pulsations of a heart as carefully hidden as though its existence were a reproach.

It has been the curious taste of the present age to assume a mental garb that has hitherto been supposed to be characteristic of the savage. Fortitude under suffering is a desirable quality, but the assumption of indifference on every occasion, the habit of hiding all emotion, and bearing with no show of emotion the extremes of fortune has been hitherto confined to the Red Indian, the "Stoic of the Woods," and to other

tribes of men who have not been supposed to be endowed with any especial wisdom or intelligence. But during late years the middle-class Englishman has assumed a similar mantle of stupidity. Society has enacted that a man must preserve a stolidity of demeanour under all circumstances, and must carefully hide from view what is best in his nature. So far as externals are concerned society has been obeyed. Men dress so much alike they are as hard to individualize as though they were a flock of sheep. They keep time, so far as outward appearance is concerned, like a regiment of soldiers. Their discipline is perfect, and when they are on parade no sign that the iron has not eaten into their soul is discernable. But follow these men into private, see them in their amusements; most of all, see them when some strong emotion or instinct really governs them, and they are not under the inspection of their officers, and you find the human animal is there with all his virtues and defects. Our natures have not changed in many radical particulars since the days of "Thebes and Ilium." Hearts beat at much the same rate, whether the coat be of silk or of serge, whether brass, steel, velvet, or broad cloth envelope the bosom, and whether the head be covered with a turban, a helmet, or a "chimney-pot." This is what the comedies of Mr. Robertson show with the utmost clearness.

In the range of plays commencing with *Society* and terminating with *M.P.*, on which the fame of the dramatist rests, the relation between what is external in our manners and the great heart of humanity is cleverly depicted. The realism of human nature is separated from the realism of conventional existence. A cold and passionless exterior is shown to be no more trustworthy than the lava crust beneath which the fiery tide is still burning. In depicting men as they exhibit themselves, and as they really are, Mr. Robertson accomplishes one of the chief ends of the dramatist, and vindicates his right to the position assigned him. That the movement he directed and led belonged to the time rather than to himself individually detracts in no wise from his merits. Few men have attained to greatness or even to high distinction on the strength of work it was easy to dissociate from connection with the time in which they lived. With schools of writing as with discoveries, it seems as if the invention hung in the air, brooding over many men and darkening them with its shadow, then lighting and resting on the heads of the tallest. The movement which Mr. Robertson carried into effect in the drama had begun not only in painting and other arts, but in histrionic representations. Charles Kean had carried realism on the stage to a point previously undreamed of, and had won his reputation by most daring innovations. To the school of actors of whom Kean was the founder, the dramatists of whom Mr. Robertson is a representative came as a necessary complement. Mr. Robertson's success in his own line is perfect. His male characters are types of the men we see around us in law courts, barrack quarters, clubs, and chambers. They lie or draw or fall into some equally absurd affectation. But they have the hearts of men, of English men, behind all their trivial assumptions and affections. When the war trumpet blows they march quietly to combat, and when a work of bravery, of tenderness, or of resolution is called for, they supply it. Their emotion breaks amusingly through the cuticle of manners. To see one of these characters make love is really amusing. It is an intellectual process, something like that seen in practical life when a man in exceptional tight garments tries to kneel without doing them any detriment.

Besides the merit of founding the realistic school of comedy, Mr. Robertson may claim the honours awarded to a brilliant and epigrammatic writer. He had little invention—what Englishman has much? His comedies are almost without story; yet how sprightly and how amusing they are; how much fancy underlies their dialogues, how much wit points their epigram. How arch, girlish, and charming are his female characters, moreover; and how much womanly feeling hides behind their assumption of modern slanginess of speech and fastness of style. Mr. Robertson is not a great dramatist. To the higher gifts of the dramatist he did not pretend. It may be doubted whether his comedies, reflecting as they do passing and not over creditable tastes, will hold a permanent place in our literature, but he is a sprightly, clever, and brilliant writer. His size will be more apparent when we see how much succeeding writers have been unconsciously influenced by him. Among those younger writers who follow to a certain extent in his wake, and in whose works his influence is perceptible, are three at least of the more popular of our young dramatists—Mr. Gilbert, Mr. Albery, and Mr. Thayer Smith. Others will, we doubt not, be added to the list, for the popularity of the class of compositions to which we refer is augmenting. We can but repeat that the man who can lead a movement such as is established is not a small man. Mistakes as to relative dimensions may be made, but T. W. Robertson assuredly was not a small man. J. K.

ELBERFELD.—Herr Theodor Formes is at present fulfilling a "star" engagement here.

NOVARA.—A new organ, built by the Brothers Lingiardi, of Pavia, has just been erected in the Cathedral.

## MONDAY POPULAR CONCERTS.

An excellent scheme was presented to a very large audience on Monday fortnight. Mozart's quintet in G minor, as even casual readers of musical reports know, is one of the works most frequently presented to Mr. Chappell's patrons. It was played for the fourteenth time, and we do not exaggerate when saying that never before did the Monday Popular audience listen with greater zest from the first note to the last. Such is the power of true art in its noblest development—a power to which, on the present occasion, Herr Joachim and his co-workers, MM. Ries, Straus, Zerbini, and D'Aubert, contributed not a little. Herr Joachim's playing in the lovely *adagio* has long been famous, but his violin sang the theme on this occasion with—so it appeared—greater sweetness and feeling than ever. Briefly, the whole performance was a treat of the very highest description, and the quintet alone repaid those who had travelled the longest distance and disbursed the most money to be present. Beethoven's pianoforte and violin sonata in D minor (Op. 49) has often been heard on previous occasions, and in it also the breadth and power of Herr Joachim's playing were specially manifested. Mendelssohn's quartet in F minor, a youthful work, as the opus number shows, is not so familiar as the foregoing compositions, nor is it likely to rival them in attraction. The production of a boy of fifteen, however precocious, must of absolute necessity be immature, though we fully concede that the F minor quartet is "one of the extraordinary examples of precocious genius of which the records of art can furnish an example." As such, it should have the occasional hearing Mr. Chappell gives it. Mr. Hallé's choice of Weber's sonata in G could easily be defended if anybody ventured to attack it, which is not likely. True, the work is far from a model of art; but, for that reason, it is all the more Weberish, all the more distinctive, that is to say, of a man who possessed a distinctive genius, and who enriched the world by presenting it with imperishable treasures. Mr. Hallé would hardly expect everybody to agree with his reading of the work; but he played much to the satisfaction of the audience, and was recalled amid loud applause. The vocal department at this concert was unusually interesting; first, because Mr. Santley was the singer, and never sang better; next, because he brought forward two new compositions by M. Gounod. We shall notice these effusions under the head of "New Music" as speedily as may be, simply observing now that, with the recommendation of Mr. Santley's splendid delivery, they were at once received into favour, the setting of Shelley's verses being encored.

With regard to the concert of Monday week, the attentive reader will need no telling that Schubert's quartet in D minor was given a few weeks ago, and obtained a reception not altogether of the warmest, for reasons based upon obvious shortcomings as a work of art. As a work of genius it must ever command admiration, and this undoubtedly explains the "by desire" which accompanied its second announcement. Herr Joachim led the performance in his most magnificent style; and assuredly no more could, by any possibility, have been done for Schubert's work than was done by the capital players associated with that prince of violinists. Beethoven's variations on a theme from the *Eroica* afforded a novelty, and were heard with interest. Of their value much might be said; but there is small necessity for vindicating the character of Beethoven as a master of the class of composition to which they belong. Practically, his invention and ingenuity, when variations were concerned, knew no limit; and he could go on *ad infinitum* without exhaustion, or even weariness. Madame Schumann gave the work a characteristic rendering—that is to say, she laboured at it with as much zeal as though, instead of an elaborated trifle, it had been the *Sonata Appassionata*. Mozart's elegant and pleasing Divertimento in E flat is an old favourite at these concerts; and there is nothing new to say about it on the present occasion. We may also pass with briefest mention Beethoven's sonata in G (Op. 30), which brought the concert to an end. In the hands of Herr Joachim and Madame Schumann, so well-known a work was perfectly safe. Mr. Arthur Byron sang his songs acceptably, though without any marked power. He would have done better with a less exacting air in hand than "Adelaide."

At the concert on Monday night Mr. Franklin Taylor played, with Herr Joachim and Signor Piatti, Schubert's trio in B flat,

for pianoforte, violin, and violoncello, and Beethoven's sonata for pianoforte alone, entitled *Les Adieux, l'Absence, et le Retour*. Both trio and sonata are so familiar to musicians and amateurs that it is unnecessary to say one word about them. The playing of Mr. Franklin Taylor, however, was so excellent that to pass it over without recognition would be positive injustice. For very many years nearly all our first-class public performers have been foreigners, and that the example set by these foreigners has been in a large measure beneficial is not to be denied. At the same time, when we find an English artist able to compete with them it is only fair to acknowledge the fact. Mr. Taylor, whose appearances in public are much too rare, has every right to occupy the seat before the pianoforte now almost monopolized by foreigners. He is an artist in the truest sense of the word. He never by any chance comes forward without being thoroughly prepared; and thorough preparation with him means nothing less than the utmost refinement of polished execution. This may be taken to apply simply to his mechanism; but, happily, Mr. Taylor possesses qualities which transcend those appertaining to manual dexterity. He can enter into the spirit of the composer whose music he takes in hand, and without the egotism of self-display convey it to his hearers. Of course, with such coadjutors as Herr Joachim and Signor Piatti, Schubert's trio was a comparatively easy achievement for a pianist of Mr. Taylor's proficiency. The sonata of Beethoven, one of the most difficult to execute, as it is one of the most difficult to express in the sense of its poetical meaning, was his most arduous and responsible task: and of this he acquitted himself to admiration, winning unanimous applause and an enthusiastic "recall." The honour was fairly earned, and it gives us sincere pleasure to record it.

The singer was Mr. Cummings, who, in a charming serenade ("The full moon is beaming") from Mr. Henry Smart's *Bride of Dunkerron*, and Professor W. S. Bennett's no less charming ballad, "The better land" (both accompanied by Mr. Zerbini), was equally successful. The concert terminated with Beethoven's Septet for string and wind instruments, played by MM. Joachim, Straus (violin and viola), Lazarus (clarinet), Paquis (horn), Hutchins (bassoon), Piatti (violoncello), and Reynolds (double bass)—the 22nd performance of this masterpiece at the Monday Popular Concerts. Nevertheless—and we only echo a very general opinion—a Monday Popular Concert without a quartet is hardly a Monday Popular Concert at all. Joachim and Piatti at command, and yet no quartet, is surely an anomaly. For next Monday, in revenge, we are promised not only one of the finest quartets of Haydn but one of the finest quintets of Mozart.

## CRYSTAL PALACE.

The programme of the eighteenth Saturday concert contained some very interesting orchestral selections. There were included in it, for example, Cherubini's rarely-heard overture to *L'Hôtelier Portugaise*; Berlioz's extraordinary effusion known as the overture (No 2) to *Benevento Cellini*; Schumann's symphony in B flat (No 1); and Spohr's violin concerto (No. 15). The variety and interest of this group of works need no demonstration; though probably few present would care very much to meet often with such a selection. Cherubini's overture, if beyond question the work of a great man, is somewhat dry; that of Berlioz is positively extravagant; the Schumann symphony represents the effort of a man to climb before he has acquired necessary strength of limb; nor even in the Spohr concerto do we meet with unchallengeable merit. Yet, as already stated, the combination was most interesting; and the more we can have of the same sort, within limits, the better for musical education and taste. The vocalists were Mlle. Leon Duval and Mr. Santley, of whom the latter introduced a song, entitled "The Mariner," by Mr. Louis Diehl, which has no common merit, and deserves no common popularity.

On Saturday last J. F. Barnett's *Paradise and the Peri* was given under the composer's direction; and with Mlle. Vanzini, Mlle. Patey, Mr. Vernon Rigby, and Mr. Santley as principals. There was a large audience, and an excellent performance elicited much applause. The cantata was preceded by Auber's overture to *Zanetta* and followed by the "Wedding March," from Mendelssohn's *Midsummer Night's Dream*.

LUCCA.—A new opera, *Gli Abencerragi*, by Signor Angeloni, has been very favourably received.



## PHILHARMONIC CONCERTS.

The first concert of the 59th season brought a large and brilliant audience to St. James's Hall on Wednesday night, and among other distinguished visitors were their Royal Highnesses the Princess of Wales, the Princess Christian, and Prince Arthur. That the programme, so far as variety is concerned, was one of unusual interest, the following will show:—

PART I.—Symphony in D—Gounod; New Song, "There is a green hill far away"—Gounod; Saltarello, for orchestra—Gounod; Scena, "Far greater in his lowly state" (Irene)—Gounod; Concerto for violin—Mendelssohn.

PART II.—Symphony in C Minor—Beethoven; Scena, "My child has fled" (Robin Hood)—G. A. Macfarren; Duo, "Cruel perche" (Le Nozze di Figaro)—Mozart; Overture, "The Ruler of the Spirits"—Weber.

The compliment paid M. Gounod in giving a selection from his works was well meant, but might have been more handsomely carried out. To one who enjoys such high consideration, and who, under exceptional circumstances, has some time resided among us, a larger share of public notice should, we think, have been extended. An entire part of a Philharmonic Concert could easily have been made out of M. Gounod's music; and, to judge from the applause bestowed upon the four pieces of his which were actually introduced on Wednesday night, the audience would not have found it a bit too much. Exception might also be taken to the choice made of one or two of the pieces in question. Of course, the very spirited orchestral movement, entitled *Saltarello*, written, we understand, expressly for the occasion, would have been welcome under any circumstances; but many might have preferred the Symphony No. 2, in E flat, to the Symphony No. 1, in D—an earlier and, though by no means without striking merits, a weaker composition. Both symphonies have previously been heard, at the Crystal Palace and in London; and we are greatly mistaken if the palm would not be awarded in every instance, by musicians and well-informed amateurs, to the second. That M. Gounod received a hearty greeting on making his appearance in the orchestra, to direct the performance of his own music, will easily be credited. That he knows how to conduct an orchestra, just as well as he knows how to write for one, was soon made apparent. The symphony in D was played with admirable precision, from end to end; and the audience would willingly have listened again to the *andante* in D minor, which begins with the violins muted ("cor sordini"), as also to the animated *scherzo* and *trio* which, here and there, reveal much of the character of a *minuetto* and *trio* by Haydn or Mozart. The *Saltarello*, played with extraordinary vigour from the first note to the last, was loudly applauded. The vocal pieces from M. Gounod's pen appeared to afford no less general satisfaction. Mr. Santley gave "There is a green hill far away"—a sombre but expressive setting of Longfellow's devotional stanzas—superbly, and was compelled to sing the whole a second time. Equally happy was Miss Edith Wynne, in the *scena* from *Irene* (*La Reine de Saba*), illustrating that pathetic situation in which the Queen, soliloquizing, declares her passion for the Master-Founder. At the end of this, M. Gounod quitted the orchestra, but, in obedience to a loud and unanimous summons, returned to the platform, leading forward Miss Wynne, who had so charmingly interpreted his music.

Mr. W. G. Cousins then took the baton, which he has held with such credit at the Philharmonic Concerts ever since the regretted secession of Professor Sterndale Bennett. The last piece in the first part was Mendelssohn's violin concerto, which, magnificently played by Herr Joachim, raised the audience to enthusiasm. The entire performance was irreproachable; but the *finale* especially, taken at the veritable Mendelssohnian speed ("as quick as possible," were Mendelssohn's own words, when asked at what time this *finale* should be played), was an absolute marvel of execution.

How the great C minor symphony of Beethoven is rendered by the Philharmonic orchestra, happily the same as before, with Herr Ludwig Straus as leading violin, need not be told. A better selection from Mr. Macfarren's *Robin Hood* than the finely expressive air assigned to, and originally sung by, Mr. Santley, when the opera was produced at Her Majesty's Theatre, under the direction of Mr. E. T. Smith (1860), could not possibly have been made. About the familiar duet from Mozart's *Figaro* and the equally familiar overture of Weber it is unnecessary to say anything. The concert was altogether a good one; and some ad-

ditional interest was created by the exhibition of a bust of Beethoven, the work of Professor Schaller, a Viennese sculptor, taken shortly before the great musician's death. This bust, presented to the Philharmonic Society by a Hungarian lady, was placed in front of the orchestra, and excited more than ordinary attention during the performance of the C minor symphony.

At the next concert we are promised the *Reformation Symphony* of Mendelssohn; The *Jupiter* of Mozart; Professor Bennett's overture, *The Woodnymphs*; Herr Richard Wagner's overture to his opera, *Rienzi*; and Beethoven's pianoforte concerto in C minor, to be performed by Madame Schumann.

## LONDON BALLAD CONCERTS.

Mr. Boosey's last concert in St. James's Hall attracted a great crowd, every seat being occupied, and many persons compelled to stand throughout the performance. The artists were Madame Sherrington, Miss Helen D'Alton, Miss Dalmaine, Madame Patey, Mr. Reeves, and Mr. Santley. "Eily's reason" (Molloy), and "By the margin of fair Zurich's waters," were admirably rendered by Madame Sherrington, who, in response to loud calls for repetition, substituted the popular "Thaddy O'Flynn" and "Love was once a little boy." Madame Sherrington also sang "The last Rose of Summer." Miss Dalmaine gave, with much acceptance, "The blue bells of Scotland" and "I know a maiden fair to see" (Monk), obtaining a well-merited encore in the latter. Madame Patey's songs were "Always alone" (Henriette), "Rest thee, my child" (Glover), and "The land of the leal;" all splendidly sung, and the first encored, for which "Annie Laurie" was substituted. "The blind girl's dream" (Louisa Gray), and "I'll speak thee" (Hawes) were Miss D'Alton's contributions. She also joined Mr. Santley in Balfe's duet, "O'er shepherd pipe" (encored). Mr. Reeves, who was in fine voice, gave "The requital" (Blumenthal), "Those dear bright eyes" (Reyloff), and "Tom Bowling" (Dibdin), the last being vociferously re-demanded, and the wish of the audience gratified. "The King and I" (Henriette), and Prince Poniatowski's "Yeoman's wedding song," which are both becoming so popular, were given by Mr. Santley with his usual success. Mr. Fielding's glee party did good service by singing "O, who will o'er the downs" (Pearsall), "The gleaners" (Molloy), and "The fox jumped over the parson's gate," the last creating considerable amusement. Chevalier de Kontski was the pianist, and played, to the evident satisfaction of the audience, two of his own solos—"Home, sweet home," and "Stellura," the latter being encored. Mr. Hatton and Mr. Lemmens, with one or two assistants, were the accompanists.

## ROYAL ALBERT HALL.

The Queen has appointed Wednesday, 29th March, 1871, when her Majesty will open the Royal Albert Hall of Arts and Sciences erected as a Memorial of the Prince Consort, and the following is the programme of the State Opening:—

The doors will open at 11 a.m. and close at noon. His Royal Highness the Prince of Wales, President of the Provisional Committee for the Hall, will be received by the Provisional Committee at 12 o'clock. On the notification of the Queen's arrival near the building, his Royal Highness and the Provisional Committee will proceed to the entrance to receive her Majesty. Upon the Queen's entrance into the Hall, the orchestra will play one verse of "God save the Queen." An address will be read by his Royal Highness the Prince of Wales. Her Majesty will make a reply, and will hand a written answer to the Prince of Wales. A prayer will be said. Her Majesty the Queen will then formally open the Hall, which will be announced by trumpets and a Royal salute in the Park. Her Majesty will be conducted to the Royal box, and a cantata, with words from the Bible, composed expressly by Sir Michael Costa, will be performed by full orchestra and chorus of 1,000 performers. Her Majesty will then quit the hall. An interval of ten minutes. After which a grand miscellaneous concert will be given, to be conducted by Sir Michael Costa.

BREAKFAST.—EPPS'S COCOA.—GRATEFUL AND COMFORTING.—The very agreeable character of this preparation has rendered it a general favourite.—The *Civil Service Gazette* remarks:—"By a thorough knowledge of the natural laws which govern the operations of digestion and nutrition, and by a careful application of the fine properties of well-selected cocoa, Mr. Epps has provided our breakfast tables with a delicately flavoured beverage which may save us many heavy doctors' bills." Each packet is labelled: JAMES EPPS & CO., Homeopathic Chemists, London. Also makers of Epps's Cacaoine, a very thin evening beverage.

## SATURDAY POPULAR CONCERTS. ST. JAMES'S HALL.

DIRECTOR—MR. S. ARTHUR CHAPPELL.

### THE TWENTY-FOURTH CONCERT OF THE THIRTEENTH SEASON.

SATURDAY AFTERNOON, MARCH 11TH, 1871,

To Commence at Three o'Clock precisely.

#### Programme.

QUARTET, in A minor, Op. 29, No. 1, for two Violins, Viola, and Violoncello ( <i>by desire</i> )—Madame NORMAN NERUDA, MM. RIES, STRAUS, and PIATTI .. .. .	Schubert.
SONG, "The Valley"—Mr. MAYBRICK .. .. .	Gounod.
VARIATIONS in E flat, Op. .. .. . for Pianoforte alone—Madame SCHUMANN .. .. .	Mendelssohn.
SONATA, in D minor, for Violin, with Pianoforte Accompaniment—Madame NORMAN NERUDA .. .. .	Fust.
SONG, "The Savoyard"—Mr. MAYBRICK .. .. .	Mendelssohn.
SONATA, in F major, Op. 24, for Pianoforte and Violin—Madame SCHUMANN and Madame NORMAN NERUDA .. .. .	Beethoven.
Conductor .. .. .	Mr. BENEDICT.

Extra Concerts (not included in the Subscription) will be given on Saturday Afternoons, March 14, 25, and April 1. Subscribers wishing to retain their seats are requested to notify the same to Messrs. CHAPPELL & Co., 50, New Bond Street, as soon as possible.

## MONDAY POPULAR CONCERTS.

### THE TWENTY-FIFTH CONCERT OF THE THIRTEENTH SEASON.

MONDAY EVENING, MARCH 13TH, 1871.

To Commence at Eight o'Clock precisely.

#### Programme.

PART I.	
QUINTET, in C major, for two Violins, two Violas, and Violoncello—MM. JOACHIM, L. RIES, STRAUS, ZERRINI, and PIATTI .. .. .	Mozart.
AIR, "Revenge, Timotheus cries"—Mr. SANTLEY .. .. .	Handel.
SONATA, in C major, Op. 53 (dedicated to Count Waldstein), for Pianoforte alone—Madame SCHUMANN .. .. .	Beethoven.
PART II.	
SONGS, "It is not always May" .. .. . }—Mr. SANTLEY	Gounod.
QUARTET, in E flat, Op. 64, No. 2, for two Violins, Viola, and Violoncello—MM. JOACHIM, L. RIES, STRAUS, and PIATTI .. .. .	Haydn.
Conductor .. .. .	Mr. BENEDICT.

The Subscription to these Concerts finishes on Monday Evening, March 13th. Extra Concerts will be given on Mondays, March 20, 27, and April 3. Subscribers wishing to retain their seats are requested to notify the same to Messrs. CHAPPELL & Co., 50, New Bond Street, as soon as possible.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s. Tickets to be had of Mr. Austin, 28, Piccadilly; Keith, Prowse, & Co., 48, Cheapside; Hays, Royal Exchange Buildings; R. W. Ollivier, 19, Old Bond Street; and Chappell & Co., 50, New Bond Street.

#### MARRIAGES.

On the 15th of February, at Stockholm, by the Rev. Pehr Lindstén, FRANK ELMORE, Esq., of 30, Colville Square, London, to MARIA ELISABETH STRINDBERG, second daughter of the late Johan Ludwig Strindberg, Esq., of Stockholm. No cards.

On March 4th, VALENTINE MORRIS Esq., to FANNY, relict of J. Duncan Shaw, Esq.

#### DEATH.

On February 25th, at Baden, M. MAURICE SCHLESINGER, formerly of Paris, aged 73.

#### TO CORRESPONDENTS.

FANNY.—Yes, Mr. Arthur Sullivan was a guest of the Foreign Minister at the great reception of last week.

GROWLER.—No. Mr. Arthur Sullivan has not yet completed his second symphony.

TIMOTHY TUGMUTTON.—How can we explain the emptiness of the Gumbler's Gallery at the performance of *Paradise and the Peri*? You expect too much of us.

ZAMIELS OWL.— "And could Di-norah die,  
And could Di-norah die,  
Then 20,000 tears (at least)  
Shall fall from Tiger's eye."

BATHER OF LEDBURY.—Mr. Bather must really communicate with Mr. Shirley Brooks directly. We decline further mediation.

#### NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyl Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

## The Musical World.

LONDON, SATURDAY, MARCH 11, 1871.

### HIGH JINKS AT KENSINGTON GORE.

LEST any reader living in parts remote should make a mistake, we hasten to say that Kensington Gore is on the northern border of Kensington South; and that for all purposes connected with the cycle of institutions represented by the famous "Boilers," the two are one. South Kensington has a bad name. Not that the suburb itself deserves opprobrium. It is a very respectable suburb, in the stuccoed houses of which dwell an average allowance of very respectable people. Perhaps we should say, South Kensington is, rather than *has*, a bad name—one associated with much of cliqueism, upstart pretension, clever speculativeness, and morbid, though exalted, favouritism. In this respect, South Kensington has taken Kensington Gore into partnership. The "Boilers" have not burst; they have expanded, and successive annexations have brought their frontier close to where the chief shrine of Albertolatry rears its glittering pinnacle. On the verge of that Borean boundary stands Albert Hall—the apotheosis and ultimate development of South Kensington, let us hope—and in Albert Hall high jinks are shortly to take place.

The particulars of the opening ceremonial, which we give in another column, are very scant indeed.—The Prince of Wales, whose mental conformation seems strong enough to bear the weight of any number of Presidencies, will reach the Hall before his mother.—In his capacity as President, we know not of what, the Prince will go to receive the Queen—"attended," as the Shaksperian stage directions have it. He will read an address, containing not more than a hundred references to "the Great and Good."—The Queen will listen to the address as though she had never heard it before, and will hand over a written reply.—The Queen will be escorted to the Royal Box [Mr. H. Cole, C.B., is probably learning how to progress backward at this moment], and will sit out a Biblical Ode, composed by Sir Michael Costa.—The Queen will go.—A miscellaneous concert will be given.—Everybody will go.—The reporters will write glowing accounts, all profoundly venerative. *Voilà tout*. "If no more, why so much?" We are all burning with desire to learn the details of these ceremonial doings; and, as usual, when facts do not forthcome from the Mint, we coin them in the imagination. What will Sir Michael Costa's Ode be all about?—that is the question of greatest interest to us; and next after it comes one relating to the miscellaneous concert, upon which the Queen will turn her Royal back. Setting imagination to answer the former, we are told that the Ode is inscribed "To the Vanity of Human Wishes." It has an orchestral prelude, illustrative of the rearing of the Tower of Babel, and a chorus, taken from the parable of the man who built his house upon the sand; upon which King David appears, receiving instructions not to trouble himself about the proposed Temple. So far the introduction—after the manner of a Greek chorus; and then the main argument commences. Here, having given a start, we may leave the reader to his own devices, certain



that he will come as near the truth as ourselves, if he keeps steadfastly to those Biblical incidents and passages illustrating the cruel sport which circumstances make of intentions, and how—to put a case—an edifice meant to promote art and science may be given over to sawdust and the Bounding Brothers of the Big Barrachoo. As regards the miscellaneous concert it is even easier to imagine what the selection will be. "Come into the garden, Maud," suggests an obvious escape from the noisy echoes of the Hall; "Deeper and deeper still" intimates the pecuniary embarrassment awaiting the scheme; and "The Requit" reminds shareholders of what they will not get. As still lighter pieces, the South Kensington officials might sing "Oh! dear, what can the matter be?" and "Possum, up a gum tree;" needful variety being secured by the overture to *A Midsummer Night's Dream*, and some of the late Prince Consort's chorals. But the field of speculation on this head is boundless; on which account we leave the reader to disport himself in it as he pleases. His fancy will be improved by the process, and Albert Hall will not have existed for nothing.

#### ITALIAN OPERA BUFFA.

On Thursday evening Mr. Benedict's operetta, *Un Anno ed un Giorno*, was produced, with unequivocal success. The cast included Mdle. Colombo, Mdle. Brusa, Signor Ristori, and Signor Torrelli. The piece was, we need hardly say, admirably acted throughout. Several "numbers" were loudly encored, including the baritone air, "Al campo della gloria;" the duet, for baritone and soprano, "Oh, che mai veggio;" and the romance, "Pastorello pien d'amore." At the conclusion of the operetta, all the artists were called forward, and the accomplished composer himself was unanimously summoned to appear. More next week.

#### MR. F. ARCHER'S LECTURE.

On Tuesday evening Mr. Frederick Archer delivered a lecture, entitled "Mendelssohn and his Works," at the Hanover Square Rooms. He gave a *resumé* of the life and works of the composer, illustrating his remarks by a very capital performance of No. 1 of the Organ Sonatas, three posthumous studies, *Lieder ohne Worte*, the grand duet in D for violoncello and pianoforte, with Mr. Albert, and, with Mr. C. Hargitt, an *allegro* brilliant for pianoforte duet, in all of which he proved himself an executant of the highest order. Mrs. Archer, Miss Annie Sinclair, and Mr. Wilford Morgan, sang some solos with effect, and a select choir, under the direction of Mr. J. Matthews, also attended. The entertainment was much applauded.

#### OCCASIONAL NOTES.

OUR poor French neighbours may now be expected to set their house in order; and, let us hope, that they will take the advice of M. John Lemoine on the subject of what "Pious William" calls their "unparalleled frivolity."

"Offenbach's music is proscribed at the Parisian Theatres."

So say the daily papers; and we welcome the news as a good beginning. By the way, when is M. Offenbach to be "proscribed" among ourselves?

THE forthcoming Festival of the Boston Handel and Haydn Society will be on an extensive scale. Nine concerts are announced to take place during the six days over which the proceedings extend; and most of the programmes are of a classical character. Among the principal artists, Mdme. Rudersdorff and Mr. W. H. Cummings will take a foremost place; their services having been engaged on behalf of the Society by Mr. George Dolby.

LONDON SCHOOL BOARD.—Notice of Motion—March 8th, 1871:—

"That the art and practice of *Singing* be taught, as far as may be possible, in the Board Schools, as a branch of Elementary Education.

W. HERWORTH DIXON."

Bravo! Mr. W. H. D., and three times bravo! We shall plump for W. H. D. at the next election.

#### MR. HENRY LESLIE'S CONCERTS.

The second subscription concert of the present season took place in St. James's Hall on Thursday week, and passed off with entire success. Its speciality was somewhat vaguely indicated by the term "Historical," though perhaps this word served as well as any other to describe a programme selected from music composed between the years 1500-1780. Mr. Leslie gave in fact an exposition of the old masters; and a very good exposition it was, ranging over sacred and secular, English and foreign, and including many pieces very rarely heard in concert-rooms at the present day. We will glance at the selections in the order of performance.

First came Tallis's motet, "All people that on earth do dwell," an undeniably fine example of that good old English composer, to which the choir did justice in a style that set at rest all doubts about the evening's "form." Next came Palestrina's madrigal, "April, sweet month," and Morley's "My bonny lass;" these well-known examples of early art being followed by a scene from Carissimi's oratorio, *Jephthah*, the solo parts by Madame Viardot-Garcia and Mr. Vernon Rigby. Interesting for its own sake, the scene deserves attention, because of the choice of its closing chorus, "Plorate omnes," as the foundation of "Hear Jacob's God," in Handel's *Samson*. That Handel appropriated the ideas of others to a very large extent is notorious; but then he always improved them, which fact supplies an extenuation if it do not justify. How far the great master carried improvement, a comparison of "Plorate omnes" with "Hear Jacob's God" serves to show. The scene was generally well rendered, and it is hardly necessary to say, was heard with unflinching interest. Wilbye's madrigal, "Flora gave me fairest flowers," need detain us only to compliment the choir upon a splendid performance; but much might be said, did space allow, with regard to a couple of pianoforte works next introduced by Herr Pauer. These were Frescobaldi's "Corrente e canzone" and Lulli's *Suite de pieces* in E minor; both interesting as illustrations of a long extinct taste, and of composers who, in their day, held a great position. Herr Pauer played each *con amore*, and the antiquarians present had good reason to thank him heartily. A chorus of no especial merit from Stradella's *San Giovanni Battista* followed, preceding two French airs by Lefèvre, "L'Amour au Mois de Mai" and "Musette." Hardly could more favourable examples of their quaint and pretty kind have been brought forward; and Madame Viardot sang them with genuine expression. The *Musette* was encored by general desire. A fine movement, "Sanctus" and "Hosanna," from one of Scarlatti's masses, and a selection from Purcell's *King Arthur*, including "Come if you dare"—sung by Mr. Vernon Rigby and encored—brought the first part to a close.

Part the second opened with Bach's Fantasia and Fugue in G minor, well played on a bad organ by Master Arthur Le Jeune, and leading to Scarlatti's air, "O cessate," which Mr. Santley has more than once introduced at the Monday Popular Concerts. Its singing by that gentleman on the present occasion was, as heretofore, a masterpiece of vocal art; just as the air itself is a masterpiece of creative ability. We should like to dwell long upon the next piece—Bach's motet for double choir, "The spirit also helpeth us"—one of the set of six more or less known to all amateurs. But a discussion of the merits of this work would risk weariness to the reader, and it must suffice to mention that the choir surmounted the enormous difficulties they had to encounter in a manner calling for the highest praise. Happily the audience appreciated both the music and its performance, the final choral being repeated. Madame Viardot then sang, with great dramatic effect, Gluck's air, "Divinités du Styx;" Herr Pauer played two more pianoforte works, by Scarlatti and Bach respectively; Mr. Vernon Rigby declaimed "The enemy said" in energetic style; Master Charles Le Jeune played Handel's "Coronation Anthem" as an organ solo (why?); Mr. Santley sang "O ruddier than the cherry;" and "See the conquering hero," by the choir, brought this interesting concert to an end.

At the Crystal Palace Concert of to-day, Herr Joachim is to play his famous "Hungarian Concerto." The symphony is one of the splendid "E flats" of Haydn's.

At the Saturday Popular Concert of to-day Mad. Norman Neruda is to play a sonata by Rust, and Mad. Schumann the E flat variations of Mendelssohn.

## CONCERT VARIOUS.

Massinger says somewhere that "the over curious are not over wise;" and it is to be hoped, for the sake of our musical public, that the converse proposition holds good. At any rate, curiosity, whether in regard to persons or things, forms no part of concert-going nature. A strange artist exercises no attraction, and a strange work is looked upon as something to avoid. This is scarcely natural; and must have an origin in powerful causes. Does it spring from a want of genuine sympathy for music? or is it that accumulated disappointment has bred distrust? Anyhow, there is the fact; and the fact received a notable illustration at the Princess Emma Matschinsky's concert in St. James's Hall on Tuesday evening. Never before so far as we know, did a Princess invite an English audience to hear her sing; yet the result was discouraging in the highest degree. The public held aloof from the titled stranger with a determination not to be overcome even by the added attractions of favourites like Mdle. Liebhart, Mr. Sims Reeves, Mr. Lewis Thomas, and Signor Piatti. Usually such names are able of themselves to draw a "house;" joined to that of the Princess Matschinsky, they were powerless. Some may find reason for congratulation in this, because interpreting it as a proof that English amateurs are not disposed, as at one time, to run after every foreign claimant for their favours. We however, regard it as specially hard upon a lady quite as deserving of support as many who have had enough and to spare. It may not be well to encourage all classes of singers and players, but it is unfair to distinguish between individuals having equal claims. By those present on Tuesday evening the Princess Matschinsky was received with encouraging applause, and a recital after her first air, "Dove sono," showed the warm interest taken in her success. She next sang "Sull' aria" with Mdle. Liebhart, and subsequently joined Mr. Sims Reeves in Verdi's "Ah! morir," which had to be repeated. Lastly, the *beneficiaire* was heard to such advantage in a Russian song by Princess Kotschoubey that a recall followed. These results were satisfactory, we doubt not, to the person chiefly interested, who has good reason to know that, if the English public are not curious, they are at least generous. In addition to the artists already named, the Princess was assisted by Mdle. Laverne, Miss Pratt, Mr. Wallace Wells, the Chevalier de Kontski, a quartet of glee singers, and a remarkably clever flautist, Mr. Sauvlet, whose performance made a genuine sensation.

## PROVINCIAL.

LIVERPOOL.—A correspondent sends us the following:—

"Mrs. Beesley, a pianist of good local standing, gave her annual concert on Tuesday, in St. George's Hall. There was an appreciative audience. Signor Piatti's continued illness prevented his appearance, but a satisfactory substitute was furnished in M. Daubert, whose playing, especially of a fantasia by Servais on Schubert's *Le Desir*, proved him to be a genuine and accomplished artist. Weber's trio for flute, violoncello, and piano (Op. 63), possesses singular beauties, none of which were lost in the extremely sympathetic interpretation given to it by Mrs. Beesley, Mr. De Jong, and M. Daubert. Beethoven's sonata for piano and violoncello (Op. 69) was another item in the programme, and a brilliant performance secured the heartiest applause. In this as in Chopin's Impromptu (in C sharp minor), and Weber's Rondo in C from first sonata (Op. 24), Mrs. Beesley's reception was enthusiastic. Mr. De Jong, in his own fantasia on airs from *Faust*, fully sustained his well earned reputation. Madame Vanzini sang "Una Voce," Spohr's "Rose softly blooming," Schubert's "Ave Maria" and "Voi che sapete." She was twice recalled after each effort, and enthusiastically applauded. The accompanist was Mr. Frank Haworth."

LEEDS.—We read the following in a local paper:—

"The fourth of Mr. Ramsden's subscription concerts was almost entirely of an orchestral character, there being only one vocalist. That vocalist was the lady who last December showed herself to be an exquisite interpreter of oratorio music. In her three solos, Mdle. Corani more than sustained the high opinions formed regarding her on her first appearance in Leeds. Her two operatic selections were sung with the same ease and finish with which she undertook music of a sacred character, and the English ballad was rendered with great sweetness and tenderness. It was in the Italian air that the range and richness of Mdle. Corani's voice were best displayed. For each effort she was recalled, and having in the first two instances contented herself with a simple acknowledgment of her reception, she greatly pleased her audience by repeating the closing verse of the English air."

BIRMINGHAM.—The Town Hall was well filled at the third annual concert of the Postmen's Provident Society, owing to the attractive programme entrusted to artists of reputation. Mdles. Liebhart and Drasdil, Messrs. Christian and Vernon Rigby were the principal vocalists, Herr Petterson, violinist, and Mr. C. S. Heap, pianist and conductor. Professor Sterndale Bennett's cantata, *The May Queen*, began the concert, and its performance was creditable to all concerned, notwithstanding some of the choruses might have been sung more steadily. The miscellaneous part of the programme went off with spirit. Among the most effective pieces were M. Gounod's "Salve Dimora" (*Faust*), and "The Thorn," sung by Mr. Vernon Rigby, concerning which the *Daily Post*, says:—

"It was one of the most refined and finished performances of the evening, though its charms apparently were not so readily appreciable by the bulk of the audience as those of his subsequent performance—Stield's 'Thorn.' The latter effort, which came recommended by some of those sustained top notes in which Mr. Rigby is unrivalled, whether as regards vocal tone or skilful gradation of power, awoke such a *furore* of applause that the singer had no help for it but to break through the rule of the evening, and comply with the encore."

The same journal, in alluding to Mdle. Liebhart, says:—

"Her most successful effort was in Allen's playful and lively song, with flute *obligato*, 'Little bird so sweetly singing,' which is every way well adapted to her light and graceful style."

LYMINGTON.—The *South Hants Chronicle* of March 3rd says:—

"Mrs. John Macfarren's pianoforte and vocal recital was given at the Assembly Rooms, on Friday evening, to a large audience. Mrs. Macfarren's performance was admirable, and the remarks with which the music was interspersed added largely to its interest. As a pianist she is well-nigh unrivalled, and the magnificent instrument sent from London for the occasion was worthy of the performer. The singing of Miss Annie Sinclair was thoroughly effective, and she was frequently encored. We sincerely trust that ere long the services of these artists may be again secured."

NEWPORT (ISLE OF WIGHT).—A correspondent writes thus:—

"Mrs. John Macfarren gave a concert of pianoforte and vocal music, in the Volunteer Hall, on Thursday, February 23rd, with great success. This was one of the most attractive entertainments ever given in Newport. Mrs. John Macfarren is a magnificent pianist, and her solos will long be remembered, particularly Weber's 'Invitation à la Valse' and Walter Macfarren's 'Third Tarantella.' She was assisted by Miss Annie Sinclair, a soprano of extreme brightness and purity, and Miss Lucie Hann, a contralto of extended compass. The fair vocalists were greatly applauded in all their songs, and unanimously encored in two concerted pieces—Henry Smart's graceful and melodious duettino, 'May,' and G. A. Macfarren's sprightly duet, 'Two merry Gipsies.'"

EDINBURGH.—The *Scotsman* of March 4th says:—

"The following programme of music was played yesterday afternoon by Professor Oakeley on the organ in the Music Class-room:—

Prelude and Fugue in G minor, Bach; Solo and Chorus (a), "Qui tollis peccata mundi, Miserere nobis" (Mass No. 12) (b) "Dona nobis pacem—Hallelujah Amen" (Mass No. 1), Mozart; Quartet and Semi-chorus, "Blest are the Departed" (Die letzten Dinge), Spohr; Largo, P.F. Sonata, No. 2, Beethoven; Andante, for Organ, Bervon; Andantino Pensées Musicales, Schubert; Choruses from "Judas Maccabeus" (a) "O Father, whose Almighty power" (b) "Hallelujah, Amen," Handel.

Mr. Oakeley prefaced the recital as usual by a few remarks on each of the works performed. It was announced that the next recital would take place on the 21st of March, being the anniversary of Sebastian Bach's birthday, when the programme would be principally taken from Bach's works; also that he intended to deliver open lectures this month on the Madrigalian period in Italy, on the Madrigalian period in England, and on glee music in England."

BUSHEY.—A concert took place in the New Hall, on Monday the 6th inst., which was highly successful and gave the greatest satisfaction to a crowded audience. The Bushey Choral Society sang several anthems in good time and tune, and some local performers also contributed various solos, which were well received. The great attraction of the evening, however, was the appearance of Mr. C. J. Bishenden, the well-known bass, who sang the "Marseillaise," assisted by the Choral Society. Mr. Bishenden also sang "A French call to arms," which received hearty applause. Miss Cecil, who possesses a pleasing voice, sang "Ah che la morte" in an effective manner. Mr. Wilshire was the conductor.

## MORE ABOUT MUSIC IN MADRID.\*

Musical life in the Spanish capital, provisionally diverted, by the tribute paid to the Carnival, into the sphere of vulgarity, will take a higher flight, with the Classical Orchestral Concerts, given by Monasterio in the Circo de Madrid, at the commencement of March. It is true that the programme of these six concerts, executed by one hundred performers, moves almost exclusively in that circle which is now usually designated in new musical Germany as an "abgethaner Standpunkt," or standpoint long since past. But it is still very new for Spain, if we only moderately assume that the musical education of Spaniards is about a hundred years behind that of the other nations of Europe. We must not then be astonished at reading in the bills: "First performance of Mozart's C major Symphony," and "for the first time, Haydn's Symphony with the kettledrum."—Schumann Rubinstein, Raff, Brahms, Liszt, Wagner, and even Mendelssohn, and Schubert, are, for Spaniards, as yet—not even names, and, in all probability, will not be born here before the next century. Were they, indeed, not composers, but bull-fighters, what brilliant popularity they would already have achieved! If we compare the very small number of concerts and the very bad attendance at them, with the bull-fights which are regularly held in all seasons, and invariably command overflowing audiences, we may form a general idea of the national feeling for art; and if the assertion is true that Spain has not yet been laid under contribution by virtuosos, it results simply from the fact that there is absolutely nothing to be laid under contribution. There are theatres here in Madrid which, to exist, charge a real (three-fourths of a franc) for a seat, and four cuartos (two sous) for admission to the gallery. You may imagine what the profits must be, especially in the provinces, where the number of places is very small. Thus, for instance, five provinces (Alava, Albacete, Alicante, Almeria, and Alvilá) possess twenty-six theatres, with 6,500 places altogether, one theatre having only 90, and most of the others varying between 100 and 300. Alicante only has a larger sized theatre, with 1,200 places. Spain can boast, it is true, of some more important theatrical cities, such as Barcelona, Valencia, Seville, Malaga, and Cadiz, but more especially Barcelona, at which latter place there was, a few years since, the best opera in the country; this year, however, they are all in a very bad state. Even the Grand Opera here in Madrid, despite the splendour in which the pieces are usually got up, and a few celebrated artistic names, such as Tamberlik, Tiberini, Ortolani, Selva, and Giraldoni, cannot by any means be considered satisfactory. The day before yesterday, Rossini's *Barbiere* was given, with Tamberlik for the first time as Almaviva. Good Heavens! What a heavy monstrosity they made of this charming work, which seems to have been written between a bottle of champagne and the fiery eyes of a loving Doña. Just fancy an orchestra of a hundred performers blowing and fiddling away with might and main, and strengthened moreover with trombones and ophicleides, and the vulgar sounds of the piston. If Rossini had heard the last instances of barbarism, distorting his light, sparkling, and original instrumentation, he would have taken his leave of this horrible world long before he did. Fancy, moreover, Tamberlik a heroic tenor, singing Almaviva's *foriture*! Fancy a Figaro, Signor Aldighieri, who always shouts as if he had to sing Verdi's *Trovatore*; a Bartolo without comic talent or voice; and a Basilio, who gives the Calumny air in the sleepest of *tempos*, and without the famous *crescendo*—and you will have a faint notion of this melancholy *Barbiere*. The most successful artist was Madame Ortolani-Tiberini, not by any means because she gave a graceful impersonation of Rosina (in this respect Mesdames Artôt and Patti are models of excellence), but on account of the introduction into the Lesson-scene of a *Habanera*, an original Spanish melody, which she was compelled to repeat three times. This was the great success in the *Barbiere di Siviglia*, which was, in the other parts, literally played and sung down. But the management thinks the artists are paid, and, therefore, bound to sing and play away valiantly: while, for the trumpeters, a part must be written, even though Mozart did not compose one, so that they may earn their salaries. And thus materialism and Spanish taste ruin even the works of genius. In a short time it

\* From the *Neue Berliner Musikzeitung*.

is to be the turn of Mozart's *Don Juan*. I am curious as to how many trumpets will accompany the entry of the Governor's Statue, and whether the trombones of Spanish military musicians will be pressed into the service.

A. v. Cz.

Madrid, 15th Feb., 1871.

## NILSSON AGAIN DESCRIBED.

In a long article upon the *prime donne* who have had successful American experiences, the *Cincinnati Commercial* thus refers to Mlle. Nilsson:—

"We have mentioned the three singers who, from an American point of view embracing the last twenty-five years, may be mentioned with Christine Nilsson. The cities of America are very much larger, wealthier, and more fastidious than they were twenty years ago. Miss Nilsson has come hither a little earlier in life than Jenny Lind, and earlier, too, in her European fame. In each of our communities her art is calmly placed on trial. Her ordeals have been severe, which will enhance the brilliance of steady triumph. Her manners are not timid and shrinking, as were Jenny Lind's. 'She would make a good Queen,' is the remark we heard made of her unrivalled self-possession, in which there is blended dignity, purity, independence, conscious power to control, and some piquant little coqueries that are a privilege of maidenhood. 'She frowns on the stage,' says one. But to be for ever beaming is a reproach even in a vice-president. Her smile is transcendently bright. Her personal beauty surpasses that of her rivals, and it is of a novel, northern, intellectual type that could never be tiresome as perfectly regular beauty wanting in inspiration, is considered. The quality of Miss Nilsson's voice is as pure as the ether on the loftiest mountain in Sweden, and as exhilarating in poetical tints (!) Every note in her register has a brilliant *timbre* of its own. The lightness of her voice is as swift as the wing of a bee, which is heard and disappears in the same instant (!) She darts from one octave to another, with ease, making every note audible and perfect. Her high notes ring out until a large hall fairly palpitates with their crystal volume (!) The soft notes of her middle register are of singular sweetness and flexibility. Her hake is almost a delicious, airy evasion (!) but occasionally has the liquid tinge to which the Italian school has accustomed us. In sympathetic pathetic, and eloquent expression of musical sentiment we have not heard her equal; and as this is due rather to her intellectual discrimination than her vocal talents, we may esteem the capability the more highly. We have seen enough of Miss Nilsson's dramatic style to assure us that she will shine gloriously in the operatic field.

"To the thoughtless the exertion of three or four concerts a week would not seem to be a heavy tax. Miss Nilsson must sing her best at her concerts, devoting the intervening time to travel and studious preparation. Her reputation is so high, so much is expected, that all her efforts are supreme efforts. In no respect does her voice yet show signs of wear. It is fresh, pungent, buoyant, sweet, brilliant, and thrilling. Her daily life is guarded by the highest order of English operatic and social experience, and yet it is a problem whether her voice will gain in time the mellow maturity of Sontag's, or lose the gossamers of silver that now shield and beautify it. She sings with deep feeling, nervous vigour, high devotion, and a most interesting originality. It is said that comparisons are disagreeable. They are not so by right when conducted in an honest way. The conclusions that follow are sometimes odious to those who suffer from them. We have yet to hear that Miss Nilsson has aught to shrink from in the result of comparisons. She is a Queen of song in the highest sense, and time will reveal if she be a queen among queens."

## ORGAN NEWS.

The following is the programme of the "Organ Recital" given by Mr. W. T. Best, in St. George's Hall, Liverpool, on Saturday afternoon last.

Chorus, "Let the heavens rejoice," Graun; Organ Sonata (No. 6, D minor), Mendelssohn; Selections from the oratorio of "Samson," including the air and chorus, "Great Dagon has subdued our foe;" the air, "Total Eclipse;" the Chorus of Virgins, "Her faith and truth," and the chorus, "Fix'd in His everlasting seat"—Handel; Funeral march, Chopin; Chorus, "So let us go in Peace and Joy," Bach.

THE attention of our readers is earnestly drawn to our advertisement page, containing the announcement of a subscription for the distressed assistants of Music and Booksellers in Paris. The high character of the gentlemen forming the Committee is a guarantee of the proper distribution of the fund that may be placed at their disposal. Messrs. Chappell & Co. have kindly undertaken to receive subscriptions.



## MADAME HAYDEE ABREK'S CONCERT.

A concert was given in St. James's Hall on Thursday week by a lady of high social position and acknowledged ability, whom recent events in France have compelled to appear before the public as a professional singer. Haydée Abrek is, of course, but a *nom de guerre*, but there is little in a name, and the Baroness — sings not less well under her oriental appellation than when, as the Baroness — she was a reigning favourite in Parisian salons. Madame Abrek has a powerful and agreeable soprano voice—inclining to mezzo-soprano—which she uses with a skill rarely met with in an amateur, and with a dramatic feeling quite uncommon. She sang, first, Gounod's "Ave Maria," but appeared to more advantage in Angele's air from *Le Domino Noir*, and to still more in the Drinking Song from Massé's *Galathée*. Her rendering of the last was, in all respects a success, and established the lady's claims to great consideration. We shall be curious to hear Madame Abrek sing again, not only because first impressions are unsafe, but because we incline to think she possesses ability yet unrevealed. The fair *débutante* was assisted by Herr Hammer (violin), M. Delaborde (piano), M. Jardine (viola), and M. Lasseire (violoncello), who, with Signor Gardoni and Signor Delle-Sedie, executed various selections to the entire satisfaction of the audience.

## THE MAPLESON TROUPE IN GLASGOW.

Respecting some recent performances by Mr. Mapleson's itinerant company, we read as follows, in the *Glasgow Daily Herald*, of the 4th and 6th inst. :—

"Last night a large audience assembled to hear Weber's *Der Freischütz*. The performance, unhappily, proved in some respects far from satisfactory. A bad start was given by an ineffective execution of the overture. Mdlle. Tietjen was the Agathe. She was not at her best, yet no artist on the stage could have given such a brilliant rendering of a part beset with so many difficulties. The music of Annchen is not quite suited to Mdlle. Sinico's Italian style, yet she succeeded in making a good impression. Signor Vizzani, as Max, again entirely satisfied his audience by his good voice and the careful rendering of his part. The encore he received, after 'Durch die Walder,' was well merited. Signor Foli, as Caspar, made a great hit, less by his acting than by his superb voice, and the perfection he showed in its management. We congratulate Signor Foli on the undoubted success he achieved—a success not equalled since Herr Formes was in possession of his full powers. The opera abounds in concerted music, which, for the most part, went uncommonly well. *Die Zauberflöte* was given on Saturday evening to a crowded house. We were glad to find Mdlle. Tietjen in much better voice than on any previous evening. In no character does she show to greater advantage than in that of Pamina, and on Saturday night the great effect she produced was fully acknowledged. Considerable disappointment was felt that Mdlle. di Murska could not appear as the 'Queen of Night.' This disappointment was lessened when Mdlle. Leon Duval was announced as a substitute. But what was our amazement when Mdlle. Baumeister stepped on the stage as the 'Queen of Night.' Mdlle. Baumeister carried off the honours of the evening, in so far that she received a series of ovations and encores. It was refreshing to meet once more Signor Bettini, after an absence of some fifteen years. He managed to give considerable interest to the rôle of Tamino. His singing was exactly what might have been expected. Signor Caravoglia was the Papageno. Signor Tassiafco made a capital Monastatos. Perhaps the most perfect performance of the evening was that of Sarastro, by Signor Foli. The part in every way suits him—indeed, we have never seen or heard it performed as on Saturday evening. No resisting the imperative demand for the repetition of 'Qui Sdegno.' The concerted music went well, more especially the important trios. The chorus was only partially successful. The orchestra was better than on any previous occasion."

Augsbuurg.—Herr Eberle, who officiated as *répétiteur* at the Royal Operahouse, Berlin, during the rehearsals of Herr R. Wagner's *Meistersinger*, was, a short time afterwards, attacked with insanity, and had to be placed in a lunatic asylum. He died a few days ago.

HAMBURG.—Herr Julius von Bernuth, Director of the Philharmonic Concerts, is better, and may now be considered out of danger. At the last of the above concerts, the programme opened with Mozart's Symphony in E flat major. This was followed by a fragment from Haydn's *Creation*, in which Mad. Walter-Strauss sustained the vocal solo. The second part of the programme comprised a Violin Concerto by Herr Isidor Lotto, who was himself the executant as well as the composer; Paganini's "Witches' Dance," also played by the same gentleman; songs by Schumann, Beethoven, and Walter, sung by Mad. Walter-Strauss; and Rossini's overture to *Guillaume Tell*.

## EXCLUSION OF MUSIC FROM ELEMENTARY SCHOOLS.

To the Editor of the "Musical World."

SIR,—The New Revised Code, now awaiting the approval of Parliament, excludes Drawing and Music from the list of "extra subjects" for which additional grants are given by the Committee of Council. Drawing has never been included in this list. Music has been admitted for about two years and a half. I cannot speak of what other musical propagandists may have done, but I know that during the year and a half in which the Tonic-Solfa method has been accepted, my friends have not been idle. We had to raise funds in our classes throughout the country, and to send to more than 10,000 aided schools books of instruction and other papers, which, with the help of a black board, have enabled many teachers to begin their work. This has been a long undertaking; and our last circulars of this kind were not sent out till the middle of December. We cannot know yet how far these efforts have been fruitful, but we know that already several masters have obtained the grant for music on the Tonic-Solfa method, and one of them has obtained two such grants. The enclosed extracts from our correspondence will show how music is appreciated in schools, both as a recreation and a moral power. The secretary of our Tonic-Solfa College has for several months past been in daily communication with teachers wishing to introduce our method. Until we were allowed to take the subject up we could not hear of more than one school (though there may have been several others) who had obtained the grant for music; but this is not a question of one method or the other. Music of any kind, or on any system, will cease to be taught in the schools directly Government discourages it. I am old enough to remember the time when there was no Revised Code, and when the powers of the teachers were not strained and exhausted to meet the inspectors' requirements; and I have to say that at that time there was very much more music in schools than there is now. It is plain, therefore, that the withdrawal of this grant is a practical exclusion of music. Mr. G. A. Macfarren seizes the true point of educational importance in this matter. He writes to me:—"When a child has been taught the alphabet and the numeration table, all literature and all figures are open to him, so that, with ordinary intelligence and the wish to learn, he may, without a master, attain the highest ends of knowledge. With drawing, on the contrary, and still more with music, it is impossible to explain in words the very first elements, and the best precepts would be futile without example. I am thoroughly convinced that the education of the eye and ear is above all value in opening our intellect and refining our character, and that its neglect is therefore a serious moral evil."

I believe, Sir, the real difficulty lies in this fact, that probably not more than one-tenth of the inspectors know how to examine in music on any system whatever. But must the country wait for them to learn? Certainly not. It is quite easy to extend to schools that system of ear exercises which has for some years been introduced into the Christmas examinations at the Training Colleges, the examinations of the Society of Arts, and in the local examinations of the Universities—the only difference being that the exercises must be more graduated and better adapted to their purpose. The inspectors would then have only to see the exercise done, in the course of ten or fifteen minutes, and to send them to London for correction. A great advantage of this plan is that the examinations would be uniform throughout the country.—I am, Sir, yours,

JOHN CURWEN.

Plaistow, March 1, 1871.

BARCELONA.—A new opera, *Il Tulipano dei Mari*, by Signor Blart, has been produced with success.

PESTH.—The Brothers Thern have given a concert here, the programme being thus constituted:—Variations for two Pianos, Rudorff; Serenade, No. 2, F major, Volkmann; Andantino grazioso, Thern; Romance from *Susanna*, Handel; "Ich grolle nicht," Schumann; Impromptu, F sharp major, Chopin; "Rigoletto-Paraphrase," Liszt; Valse, D flat major, Chopin; "Genius Locii," Thern; "Concerto Pathétique," Liszt.

THE standard of musical degrees at Oxford has been raised. There are now two examinations for the degree of Mus. Bac. The first under the new statute was to take place on Wednesday at the Music School.

## WAIFS.

The *Grand Duchess* is shortly to be produced at the Philharmonic Theatre of Varieties.

The Globe Theatre will open at Easter, under the management of the Messrs. Mansell. Opera Bouffe is to be the principal attraction.

Although it was prophesied that *Deadman's Point* would run for two years, the last twelve nights are announced.

After a brilliant series of performances, the engagement of Mr. and Mrs. Charles Mathews at the Theatre Royal, Melbourne, has terminated.

Mrs. Rousby is very unwell, and the long-talked of *Joan of Arc* has been postponed until Easter. The Queen's Theatre will, accordingly, be closed.

A violin, by Antonius Straduarus, of Cremona, belonging to his great period (early in last century), was sold in Glasgow last week for £250.

Mrs. Van Zandt, who has been singing in Europe for several years past, under the stage name of Vanzini, will return to America, with Madame Parepa, about the first of October.

The death of M. Maurice Schlesinger, formerly well known as a musical publisher in Paris, is announced as having taken place at Baden last month.

Mr. Henry Logé, a young pianist of repute in Brussels, has arrived in London. M. Logé recently made a tour through Holland with M. Strakosch's party and was everywhere received with favour.

The marriage of Mr. Frank Elmore, the well-known tenor singer, with Mdlle. Stradberg, the pianist, is announced as having taken place at Stockholm, of which city the fair bride is a native. The "happy pair" are expected to return to London early in the present season.

A morning festival took place on Saturday, at the Royal Alhambra, in aid of the French Benevolent Society, and of the French Hospital and Dispensary. Monsieur Gounod conducted some of his own compositions, and the musical arrangements were under the direction of Signor Arditi.

The venerable Chief-Justice Robertson of Kentucky, when on his death-bed expressed a desire to hear Miss Annie L. Cary sing "The Old Folks at Home." The lady was sent for, and the scene which ensued was very touching. The music had a remarkable effect upon the dying man, making him almost forget the pains of death.

In reference to the late perjury and extortion case at Leamington, Mr. M. Gompertz, the well-known proprietor of panoramas, writes:—

"I need hardly say that the woman who brought a charge against Mr. Kendall, assumed my name, her husband informing the Court that their real name was Brown, but they assumed the name of Gompertz for professional purposes. Moreover, at the trial the Hon. Chaudos Leigh stated that 'the name of the prisoner was an assumed one, and that Mr. Gompertz, the proprietor of large panoramas, was a most respectable man, and in no way connected with the magic lanterns which went by the name of Brown and Gompertz.'"

A great musical event, in Philadelphia, has been Mr. Theodore Thomas and his far-famed orchestra. His success was immense in every respect. The people completely gave themselves up to the enjoyment of those splendid masterworks which Mr. Thomas brought forward. It would be "carrying coals to Newcastle" to mention the merits of Mr. Thomas's orchestra. They do everything perfectly. If there could be a fault found, it would be only that they are too perfect—which becomes a little mechanical to the hearer. Miss Mehlig sustained her reputation fully. The audiences were enchanted with her playing, and she certainly has no superior in this country. Her touch, phrasing, execution—and, above all, a certain poetical abandon—prevail through all her performances, and make them very refreshing.—*N. Y. Weekly Review*.

As a contribution to the literature of sieges, it may be mentioned that the American Indians stave off hunger and thirst by a mixture of the juice of tobacco, calcined shells of snails, cockles, and oysters, which they make into pills, and dry in the shade. When they go upon a long journey, and are likely to be short of provisions, they put one of these pills between the lower lip and the teeth, and suck at it, and in this way keep off hunger and thirst for four or five days. In the Vatican Library is a MS. containing the following recipe, called the Epimenidian composition, so called on account of the sea onion which enters into it. The onion being boiled, washed, and dried, was cut into thin slices, to which a fifth part of sesame was added, and a fifteenth part of poppy. It was then worked up into a mass with honey, and divided into portions as big as a walnut, of which a dose of two per day quite took away the appetite. We do not, however, learn how long the vital powers were sustained by this treatment.—*Food Journal*.

The concert in aid of the French Benevolent Fund is to take place on Wednesday evening next, at St. George's Hall. Professor Glover's Cantata, *St. Patrick*, is to occupy the first part of the programme, and a miscellaneous selection the second. M. Gounod, who has taken great interest in the success of the concert, has given Mdlle. Lina Glover the names of his newest songs, a selection of which she will sing on the occasion.

A contemporary observes that it has often been remarked that no English female singer of the first rank has appeared upon the lyric stage since the death of Mrs. Wood. This reproach to the musical art of England is likely to be removed by Miss Dove Dolby, who is creating quite a *furor* in Italy, and bids fair to achieve as high a position as any artist of any country. The Milanese journals are enthusiastic in their praises of her performance of Siebel, in the opera of *Faust*, a part which she undertook at a few hours' notice, and which she is playing nightly at La Scala, Milan, before an audience so numerous as to fill the immense theatre to overflowing. If this be true, we shall be glad to see Miss Dove Dolby on the English operatic stage; but the promise has so often belied the performance, that we must be content with hoping the news is correct.

Whether the violin model came from France or Italy, it is indebted to Italy, and to Italy alone, for its rise and progress. If it was a French seed, it early floated away from its native land to take root and flourish in Italian soil. There were great lute-schools at Brescia as early as 1450, and viols were fabricated in large quantities somewhat later at Venice, Bologna, and Mantua. But it was in the workshop of Gasparo di Salo that the first Italian violin was probably made. Like almost all the great violin-makers, he lived to an advanced age, and died after fifty good years of work, in the town of Brescia. The rise of music in Italy, and the perfection of the great violin schools, closely followed the rise and perfection of Italian painting. It was at the beginning of the sixteenth century that all the elements of the art which had existed apart from each other began to come together—the study of anatomy and chiaroscuro, from Florence and Padua; richness of colour, from Venice; reverence for ideal beauty, from Umbria. It was toward the end of the seventeenth century that one great maker gathered up in himself the perfections of all his predecessors, and bequeathed to modern ears, in tonal splendour, delights analogous to those which the noblest painters have left us in form and colour. Like the rapid perfection of Greek sculpture under Pericles, or the sudden blossoming of Italian art under Pope Julius II., so, at the close of one short century, broke into perfect bloom the flower of the Cremonese School. Antonius Straduarus stands crowned the monarch of his art, the Phidias or the Raphael of the violin. He was high and thin, and looked like one worn with much thought and incessant industry. In summer he wore a white cotton nightcap, and in winter a white one, made of some woollen material. He was never seen without his apron of white leather, and every day was to him exactly like every other day. His mind was always riveted upon his pursuit, and he seemed neither to know nor to desire the least change of occupation. His violins sold for four golden livres apiece, and were considered the best in Italy; and, as he never spent anything except upon the necessities of life and his own trade, he saved a good deal of money, and the simple-minded Cremonese used to make jokes about his thriftiness, and not, perhaps, without a little touch of envy, until the favourite proverb applied to a prosperous fellow-citizen used to be "as rich as Straduarus!"

## T. W. Robertson.

Tho' gone for ever from this world of ours,  
Society laments thy early doom;  
And as she seeks her home at twilight hours  
The nightingale shall sing upon thy tomb.

Trained in thy school may future writers strive  
To emulate thy wit and fancy's play,  
And may the progress of our drama give  
Some future Garrick at a speedy day.

A foe to caste, at war with upstart pride,  
Thy heart that beat for love is now at rest;  
In dreams thy image shall be those beside,  
Who loved thee living and who knew thee best.

G. P. Deel.

## MUSIC RECEIVED FOR REVIEW

- G. W. STRATTON (Boston, U.S., America).—"Genevieve," an operetta, by G. W. Stratton.  
C. LONSDALE.—"When I am dead, my dearest," song, by Lady Jenkinson; "The Medical Wife," song, by the author of "F.I."  
WEIFFERT & Co.—"Song to music," by James J. Monk  
ROBERT COCKS & Co.—"The Court waiters," by Frederick Godfrey.

**LEIPZIG.**—At a concert for the benefit of the Orchestral Pension Fund, Herr Lotto performed Viotti's Concerto-Allegro in D minor, and Paganini's "Witches' Dance." Mdle. Jeanette Stern, from Odessa, played the A flat major ballad, and the D flat major Nocturne, by Chopin, and one of Mendelssohn's *Lieder ohne Worte*. Mdme. Peschka-Leutner took part with Herr Gura in the duet, "Der Gruft entronnen," from Weber's *Euryanthe*, and sang by herself Vitella's air from Mozart's *Titus*. Herr Gura gave a song by Mendelssohn and a ballad by Lowe. The concert concluded with Herr Reinecke's "Fridensfeier Overture."—On the 28th February, the members of the Singacademie gave a performance of Haydn's *Creation*. The principal solo vocalists were Mdme. Peschka-Leutner, Herren R. Widemann, Th. Schmidt, and T. Krolow.—On the 21st February, a tablet of grey marble, bearing the inscription, in gold letters: "In this house, Felix Mendelssohn-Bartholdy died, on the 4th November, 1847," was fixed between the front windows of No. 21, Königstrasse, where the great composer resided during the latter years of his life, and where he wrote his finest works. The tablet was subscribed for by some of his admirers here. Another tablet, with the inscription: "Here lived Robert and Clara Schumann, 1840—1845," was placed on the same day above the first floor windows of the house No. 5, Inselstrasse.

## Advertisements.

### THE VOICE & SINGING ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.  
Price 12s.

London: DUNCAN DAVISON & Co., 244, REGENT STREET, W.

#### DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat,

**H**AS maintained its high character for a quarter of a century; and the flattering testimonials received from Grisi, Persiani, Lablache, and many of the Clergy and Statesmen, fully establish its great virtues. No Vocalist or Public Speaker should be without it. To be obtained of all Wholesale and Retail Chemists in the United Kingdom.

### "THE SONG WE LOVE SO WELL,"

DUETTINO.

Written by J. P. DOUGLAS.

Music by WALTER HAY.

O softly breathe the song again  
Whose music seems to me  
The whisper of an angel's voice,  
Or dream-like melody.  
How oft beneath the twilight stars  
In some sweet shaded dell,  
Our mingling voices woke that strain,  
The song we love so well.

In hours when we no more may meet  
O breathe the witching strain,  
Whose lingering echoes in my heart  
Shall thrill its chords again.  
In union sweet tho' parted far,  
Moved by a mystic spell,  
Together shall our lips repeat  
The song we love so well.

"This is an exceedingly nice setting of words, the air being tuneful, and the harmony effective."—*Eddow's Shrewsbury Journal*.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

### THE BIRDS' LOVE SONG, SONG.

The Words by FREDERICK ENOCH.

The Music by

HENRY SMART.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

SUNG BY MR. SANTLEY.

### THE MARINER,

Sung by

MR. SANTLEY

AT THE CRYSTAL PALACE SATURDAY CONCERTS, IS NOW  
PUBLISHED.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

## Messrs. HUTCHINGS & ROMER

Beg to announce that the whole of the Music in BOTTESINI'S New Opera,

### "ALI BABA,"

*Is Now Ready.*

The Opera complete, with Italian and English words,  
£1 11s. 6d.

	s.	d.
OVERTURE	-	4 0
INTRODUCTION e Coro, "Che si fa"	-	-
ARIA, con Coro, ALI BABA, "Oh Spettacolo che incanta"	-	4 0
"Also arranged as Solo	-	3 0
ROMANZA, DELIA, "Non e il poter"	-	3 0
"Also arranged in lower Key	-	3 0
DUO, ALI BABA e ABOUL, "D'immenso Giubilo"	-	4 0
TRIO, DELIA, ALI BABA, e ABOUL, "Esultiamo"	-	4 0
DUO, DELIA e NADIR, "Ah! Dal Giorno"	-	3 0
TRIO, DELIA, NADIR, e ALI BABA, "Par- tirò se l'affanno"	-	3 0
ROMANZA, NADIR, "Lunge da te"	-	3 0
"Also arranged in lower Key	-	3 0
FINALE, Act I., March and Chorus, &c.	-	4 0
CORO, Soprani, "O come è bello"	-	2 6
ARIA e RECIT., DELIA, "O Nadir compagno fido"	-	3 0
DUETTINO, DELIA e ABOUL, "Parlo, imponi"	-	4 0
QUARTETTE, "Nadir! lui stesso!"	-	4 0
DUO, DELIA e NADIR, "Sei di dunque"	-	3 0
DUO, NADIR e ALI BABA, "Nella prossima"	-	4 0
MARCH e CORO, "Alla leggiadra"	-	2 6
FINALE, Act II., "Sarebbe mai vero?"	-	10 6
BALLATA, NADIR	-	3 0
TRIO, "Ratti voliam sull'orme"	-	2 6
TERZETTO, "Serena la fronte"	-	3 0
CORO, "Compagni a cavallo"	-	2 6
ARIA e RECIT., DELIA "In questa grotta"	-	3 0
ARIA, ALI BABA, "Oh prodigio!"	-	5 0
FINALE, Act III.	-	9 0
CORO, SOPRANI, "Gloria al Profeta"	-	3 0
QUINTETTO, "E troppo l'angoscia"	-	5 0
TERZETTO, con Coro, "Chi va là"	-	4 0
VALSE, ALI BABA e DELIA, con Coro, "Se un bicchier"	-	4 0
"Se un bicchier," arranged as Solo	-	3 0
"E l'ebbrezza." Sung by Mdle. Calisto	-	3 0
FINALE, "Ma ch'è ciò?"	-	2 6

9, CONDUIT STREET, REGENT STREET, W.



## NEW SONGS SUNG BY SANTLEY.

- The Fountain mingles with the River ... 3s.  
 Words by SHELLEY. Music by CH. GOUNOD.
- It is not always May ... 3s.  
 Words by LONGFELLOW. Music by CH. GOUNOD.
- What shall I sing? ... 4s.  
 Words by MAYNARD. Music by L. ARDITI.
- The Buccaneer... 3s.  
 Words by R. REECE. Music by BERTHOLD TOURS.

## MDLLE. LIEBHART'S NEW SONG.

- Love and Dove ... 3s.  
 Composed expressly for Mdle. Liebhart, by HERMANN EISOLDT.

JUST PUBLISHED,  
 THE

## LORD OF LORNE LANCERS

BY

DAN. GODFREY.

BANDMASTER, GRENADE GUARDS.

A New Set of Lancers on Scotch Airs, beautifully illustrated (by  
 T. W. LEE) with an authentic

PORTRAIT OF  
 THE MARQUESS OF LORNE.

Price 4s.

THE

## LORD OF LORNE GALOP.

A New Portrait of the MARQUESS OF LORNE, from a Photograph  
 by MESSRS. ELLIOTT & FRY, is published on the title-page of  
 DAN. GODFREY'S LORD OF LORNE GALOP.

Price 3s.

THE

## LADY OF LORNE MARCH.

BY

FRANZ NAVA.

With a beautiful Portrait of H. R. H. the PRINCESS LOUISE.

Price 3s.

NEW CLASSICAL JUVENILE WORK.

CARL REINECKE'S  
 JUVENILE ALBUM.

A Collection of Thirty Original Easy Pieces, arranged in a  
 Progressive Form for Young Performers on the Pianoforte.

IN TWO BOOKS, 4s. EACH.

LONDON:

CHAPPELL &amp; CO., 50, New Bond St.

EDITED BY

WILLIAM SPARK, MUS. DOC.

ORGANIST OF THE TOWN HALL, LEEDS.

## COMPOSITIONS

FOR THE

## ORGAN.

BY

EDOUARD BATISTE,

ORGANIST OF ST. EUSTACHE, PARIS.

1. Four Andantes - - - 4s.
  2. Two Andantes - - - 4s.
  3. Grand Offertoire in D minor 3s.
  4. Grand Offertoire in C minor 4s.
  5. Grand Offertoire in D - - 5s.
  6. Grand Offertoire in F - - 5s.
  7. Grand Offertoire in E minor 3s.
  8. Grand Offertoire for Easter  
 Day in A minor - - - 4s.
  9. Grand Offertoire in F minor 4s.
  10. Two Elevations—F major  
 and E flat major - - - 3s.
  11. Six Short Loud and Soft  
 Voluntaries - - - 3s.
- Suitable for the Opening and Closing of Divine Service.
12. Two Soft Voluntaries—A  
 minor and D minor - - 3s.
  13. Funeral March - - - 3s.
  14. Two Processional Marches 3s.
  15. Offertoire in B flat - - 3s.
  16. Offertoire in A - - - 3s.
  17. Two Voluntaries - - - 3s.
  18. March in E Flat and post-  
 lude - - - 3s.
  19. Three Andantes - - - 4s.
  20. Elevation and two Com-  
 munion - - - 4s.
  21. Nine Preludes - - - 4s.

LONDON:

ASHDOWN &amp; PARRY,

HANOVER SQUARE.

# DISTRESS IN PARIS.

## THE PARIS BOOKSELLERS' AND MUSICSELLERS' ASSISTANTS' RELIEF FUND.

AT a Meeting of Booksellers and Publishers held in STATIONERS' HALL, THOMAS LONGMAN, Esq., in the Chair, the following Resolutions were proposed and carried unanimously :—

### I.

That the names and amounts of subscriptions shall be taken in the room and means adopted for collecting further subscriptions, the proceeds of which to be devoted to the relief of the Assistants of Publishers, Booksellers, *Musicsellers*, and such other persons connected with literature as may be judged expedient by the Committee, which will be formed in Paris for this object.

### II.

That Mr. MARSTON be requested to act as Secretary, and to collect subscriptions, and that Mr. JOHN MILES be requested to act as Treasurer of the Funds collected at this Meeting and subsequently.

### III.

That this Meeting request Mr. BUTTERWORTH, Mr. F. CHAPMAN, Mr. CHAPPELL, Mr. GALPIN, Mr. HUDSON, Mr. W. KENT, Mr. THOMAS LONGMAN, Mr. SAMPSON LOW, Mr. JOHN MILES, Mr. J. J. MILES, Mr. JOHN MURRAY, Mr. SOTHERAN, Mr. STANFORD, Mr. STEWART, Mr. TRUBNER, Mr. WHITAKER, to act as a Committee (of whom five shall form a quorum), with power to add to their number.

### IV.

That the Funds collected shall not be disposed of without the consent of at least three members of the Committee.

### V.

That MM. DIDOT and MM. HACHETTE having been written to for advice on February 3, it would be desirable that the Committee should wait their reply before deciding on any distribution of the Funds.

### VI.

That should it appear to the Committee that there would be too much delay and impediment in a separate distribution of the Funds, for the special purpose proposed, they should call a General Meeting of the Subscribers to take their opinion as to paying the money over to the Lord Mayor's Fund.

 Amount of Subscriptions received on the first day, £550.

E. MARSTON, *Secretary*.

188, FLEET STREET, LONDON, February 7, 1871.

### Subscriptions received by Messrs. CHAPPELL & CO.

Messrs. R. Cocks & Co. ....	£25 0 0	Messrs. R. Cocks & Co.'s Assistants ....	£2 12 6
" Novello, Ewer, & Co. ....	25 0 0	" Ashdown & Parry's do. ....	1 5 0
" Chappell & Co. ....	25 5 0	" Dreaper & Son ....	1 1 0
" Boosey & Co. ....	25 0 0	" " collected ....	1 19 0
" Cramer & Co. ....	10 0 0	" Mr. Finlayson, Cheltenham ....	1 0 0
" Ashdown & Parry ....	10 0 0	" " collected ....	1 11 0
" Lamborn Cook & Co. ....	10 0 0	Messrs. Paterson, Edinburgh ....	1 1 0
" Hutchings & Romer ....	10 10 0	" " Assistants ....	1 2 0
" Hopwood & Crew ....	10 10 0	" F. & W. Sabin, Birmingham ....	1 9 6
" Metzler & Co. ....	5 5 0	" Mr. Hall, Brighton ....	0 2 6
" Duncan Davison & Co. ....	5 5 0	" Boucher, Chester ....	1 1 0
" Duff & Stewart ....	1 1 0	" Cunningham, Oxford ....	0 16 2
" Mr. Beaver ....	5 5 0	" Reynolds, Torquay ....	1 1 0
" C. Jefferys ....	2 2 0	" Darken, Norwich ....	1 5 0
" B. Williams ....	1 0 0	" Duck, Bath ....	0 2 6
" J. Williams ....	1 1 0	" Wilson, " ....	0 10 6
" R. Olivier ....	1 1 0	Messrs. Corbett & Son, Limerick ....	1 0 0
" A. Hays ....	1 1 0	" Harrison, Birmingham ....	1 1 0
Messrs. Schott & Co. ....	2 4 0	" Mr. Gough, Hull ....	1 0 0
" Chappell & Co.'s Assistants and Friends ....	6 3 6		